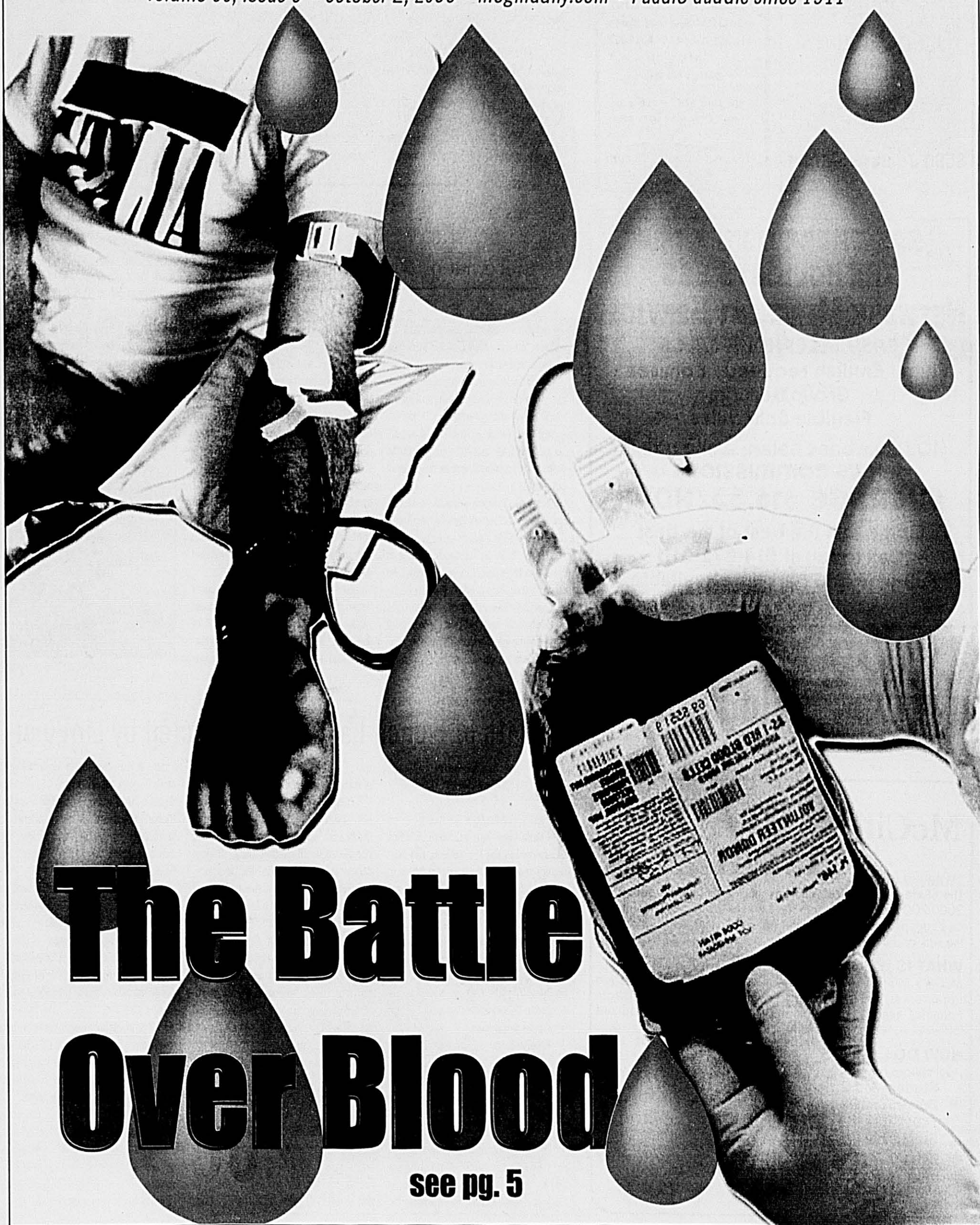


Pierre Elliott Trudeau as The Daily Saw Him • Myths and Facts about Our Case

THE MCGILL DAILY

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The Battle Over Blood

see pg. 5

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Opting Out of Controversy

Students frustrated over lack of information regarding MSF opt-out

BY ALEXANDRA CLEMENCE
News Reporter

There is no question that last week's McGill Student Fund opt-out took place, but the process has left some wondering how many people were actually aware of it.

SSMU's VP Operations Kevin McPhee had promised an advertisement in The McGill Tribune and a "minor" poster campaign to inform students of their upcoming opportunity to reclaim the first half of the \$76 MSF fee. However, as of last Friday, the final day to opt-out, the opportunity had yet to be publicized in the newspaper.

"The matter [of the MSF] was so contentious when it was adopted. It was taken to the judicial board, there was an occupation [of SSMU offices] over it, and various faculties vigorously opposed the fund," he said.

The implementation of the MSF was upheld by a student referendum in 1998, only after SSMU introduced the opt-out option.

"When there is a matter of interest to all students, they do not publicize it. There is never enough publicity for these kinds of things. It is for students themselves to make these choices, it is not for SSMU to make it for them," Tanguay-Renaud said.

phlet that was sent in the middle of the summer is considered publicity, I question the judgment of those SSMU executives," he said.

Mrinalini Menon, a U2 Political Science and Economics student, says that not only was she not informed of the MSF's opt-out period, but that she also knows very little about the fee.

"If you are not made aware of your options, you cannot decide either way. Whether one chooses to opt-out or not, we should at least be made aware of the choice, and that is why I am a little disappointed." Menon added that she was generally on top of the major going-ons of SSMU politics, and that she was let down by SSMU's lack of communication regarding the MSF.

As for solutions to the lack of publicity regarding the fund's opt-out period, both Menon and Tanguay-Renaud suggested mass e-mails as the most effective way to reach the student body. "They should take a full-page ad in The Tribune and The Daily because the readerships are different," added Tanguay-Renaud.

At press time, last week's opt-out rates were not yet available from the VP

“In order to be fair to students, it is clear that there needs to be publicity.”

"There was no ad in the Tribune. It just did not come together. I could not find the ad from last year. Actually, I still can't find it," explained McPhee this week.

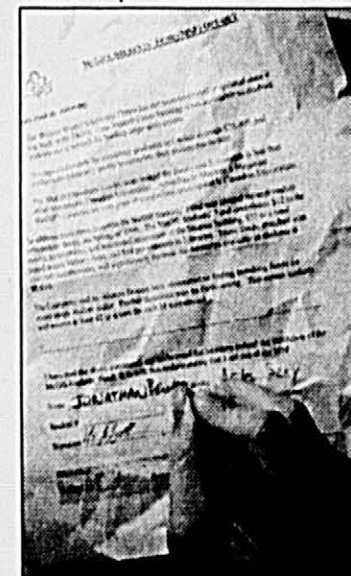
As for publicity posters around campus, the situation was somewhat similar. "I found some old [posters], and I photocopied them - changed the date by hand," he said, adding that the only place the posters were displayed was in the Shatner building.

François Tanguay-Renaud, a McGill law student and former SSMU councillor, is dismayed at SSMU's efforts.

"In order to be fair to students, it is clear that there needs to be publicity," he said. Tanguay-Renaud described the highly charged referendum which brought about the MSF and said that controversial nature of the fee provided all the more reason to follow process diligently.

But McPhee thinks that the lack of publicity surrounding the opt-out was appropriate. "We are confident that we did well enough with the information campaign in the brochures that went out with the fee statements," explained McPhee pointing to SSMU's "Where's My Money Going?" brochure that was mailed to student's with their tuition bill this year. "I mean, everyone is reading their fee statements or at least should be. And the brochure included both the MSF's opt-out dates and the Health Plan's. We are pretty confident that even without the ad in the Tribune, we reached more people than we did last year."

Even with the publication of the Student Society's brochure, Tanguay-Renaud remains skeptical as to the actual reach of the information it provided. "If an eight-point, half-a-line advertisement in a pam-



A student signs into some cash

Death of French Language Predicted by Linguist

BY VERONIQUE CHELIN
News Reporter

Last Thursday's speech on Multilingualism in North America proved to the 150 students, and academics present that the language debate in Quebec is far from over. The event, organized by the Quebec Studies department and held in Redpath Museum, showed an obvious political dimension.

"I predict the death of French sooner or later in Quebec but also in France," said professor Claude Hagege, the chair of Linguistic Theory at the College de France, who spoke at the event.

Emphasizing the universality and supremacy of English over other languages, Hagege insisted that French is unlikely to survive in Quebec and internationally with the "threat of an ocean of English."

Hagege said that despite the fact that the 1977 introduction of Bill 101 - the law which made it illegal to advertise in English - did succeed in expanding the

use of the French language, the prospects of the survival of French still seem dismal.

"Despite all the measures, French has not become the language of all Quebecers," said Hagege. "French is still not spoken in all circumstances." Hagege denounced what he called the "monolingualism mentality" - the widespread belief that English is, as a language, more worthwhile than French.

Quebec Minister of Culture Louise Beaudoin attended the event and seemed delighted with Hagege's argument. "The essential is the language in the workplace," she said during the question period after Hagege's speech.

Beaudoin insisted that 100 million francophones around the world must respect themselves and fight to maintain their language. "The situation makes me very anxious," she said.

The roundtable on bilingualism, held last Friday at Leacock 232, dealt mainly with issues related to teaching a second language in school. Hagege participated in the roundtable, joined by Michael Paradis,

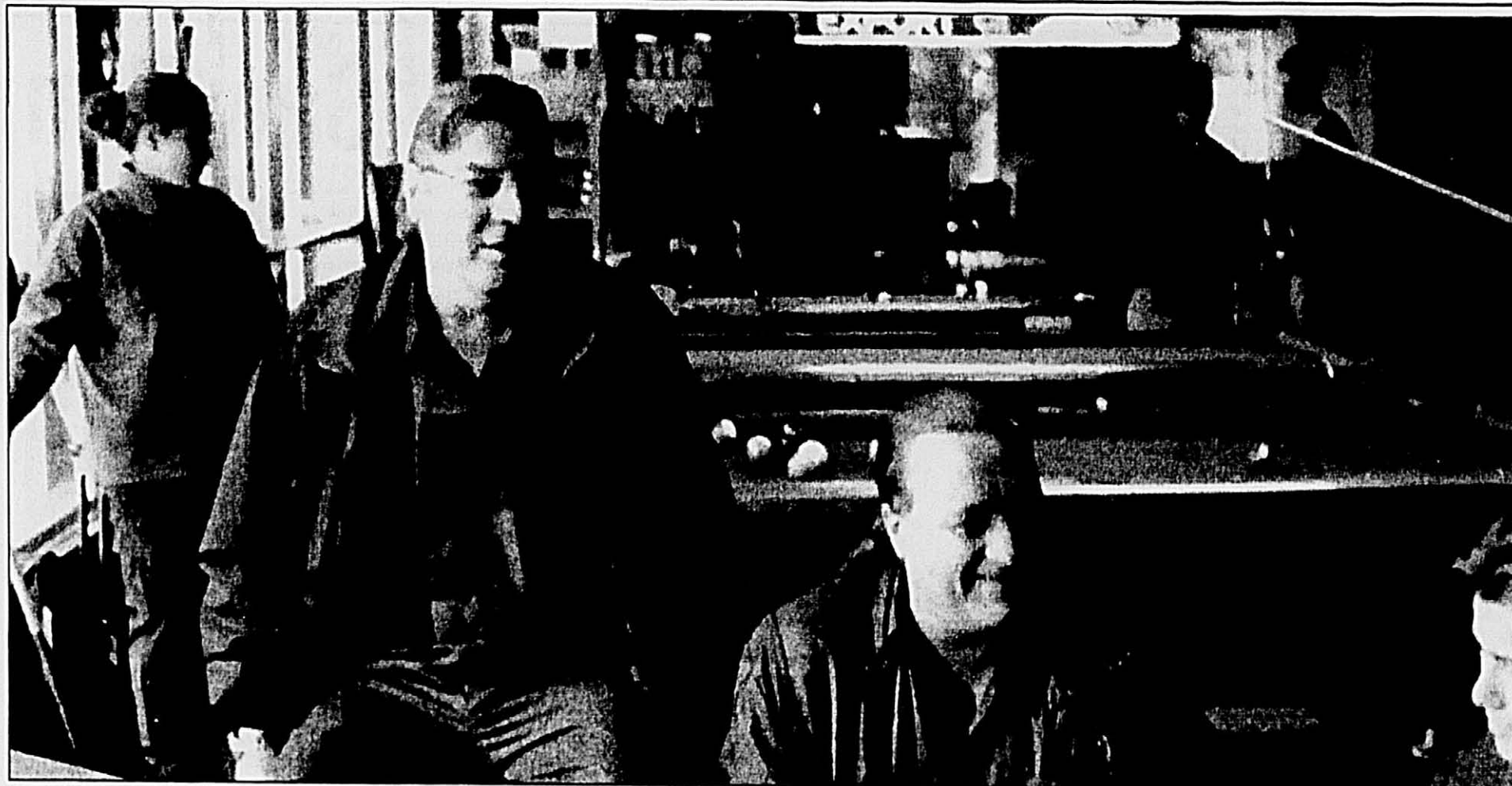
chair of the Linguistics department at McGill, Gilles Bibeau from the Education department of the Université de Montreal, Richard Bourhis from the department of psychology of UQAM, and Helene-Riel Salvatore from the McGill English and French Language Center.

Hagege asserted that given the predominance of the English in North America, it was necessary to enact serious measures to preserve the French language.

"Due to the present situation of English in the world now, [English] should not be introduced in the primary schools," he said.

All panelists appeared to agree, with the exception of Paradis. Paradis said that while English will stay the language of commerce and communication, it will not "necessarily replace other languages."

"There is no disadvantages or negative effects on a child's first language to learn a second language as early as six years old," he said, adding that as long as a child speaks French at home, there is no danger of losing his or her language to English.



Union leaders emphasize that their rights must be respected

Union Strike Could Shut Down McGill

Over 300 University service employees are threatening a strike to respond to McGill's 'bad faith'

BY JON BRICKER
The McGill Daily

In a vote last weekend, McGill's service workers delivered an overwhelming strike mandate that could put close to 400 staff on the picket lines - an action that could close the University's doors.

The decision, they say, is a last ditch response to the University's bad faith during collective bargaining talks. After months of unsuccessful negotiations, 129 out of the 138 members that showed up for the August 23 Service Employees Union vote, said that they would now support a strike that would take hundreds of employees off the job.

"This means to me that we've definitely drawn a line in the sand," said Mike Yakobina, President of one of the SEU local's bargaining units and a porter in the Rutherford and Wong buildings. "Ninety-four per cent said we'd strike before we'd relinquish our rights... Maybe Dick Pound, who's always on his high horse should come and see what's going on at this university and how workers are being exploited."

"We don't have a choice but to take action," agreed Pierre Champagne, who is representing McGill's printing services workers. "We're at a dead end with McGill. They want everything and they don't want to negotiate."

Champagne said pressure tactics are the next step and that, if demands still aren't met, a strike may be in the cards. That move would see cleaners, porters, residence staff, and workers at the McGill's Faculty Club, printing services and computing centre walk off the job. McGill's utilities workers will also vote on Wednesday on whether to join SEU local 800.

"If there was a strike, we'd have to

have it when it would put McGill in a lot of trouble," Champagne said. "Exam time would be perfect."

Yakobina also said he thought a strike could threaten classes at McGill. "We've shut down the University before," he said.

But McGill's Human Resources Executive Director Robert Savoie says the University still wants to negotiate. "We've been in negotiations for quite a while but we're still hoping for a settlement. We're ready at the bargaining table," he said.

Savoie also insisted that the University recognizes the importance of its service workers and just how disastrous a strike would be.

"We've taken notice of their vote," he said. "These people have very important function at the University and a strike would have a very big impact."

A shutdown wouldn't make McGill the first school to be closed due to labour unrest. York University was closed for 55 days in 1997 when faculty there went on strike. A faculty strike at Mount Allison

University ended after 24 days this past January. As well, about 400 of McGill's support staff went on a one-day strike in 1983, bringing many services to a halt.

According to Yakobina, another strike may be inevitable.

"We've been in negotiation with McGill for over four years," he said. "They demand, they demand, they demand. That's McGill's idea of negotiation."

At the top of the union's demand list, Yakobina says, is that McGill honour a clause in the existing collective bargaining agreement that requires the University to dole out pay raises to match government workers' raises. While government employees have seen their salaries climb 11 per cent in the past four years, McGill's service workers didn't see a single raise in that time. An arbitrator is slated to rule on the matter of retroactive raises later this year.

"We're hoping to force McGill to honour their legal obligation to pay the workers what they owe the workers," Yakobina said.

He pointed to a number of other problems the union sees with McGill's offers to date. According to Yakobina, the University wants to place new limits on job security, cut sick days and holidays, pay casual employees 30 per cent less than permanent staff, and open the door to contracting out more service jobs on campus. They also want to make the service staff more mobile in order to bump them from job to job and union to union, Yakobina says.

"They're attacking the very foundation of the union itself," he said. "We say, equal pay for equal work."

But Savoie said McGill will abide by the arbitrator's decision on the retroactive raises and that the University is more than willing to continue negotiations of a new agreement.

"Every one of their issues is nego-

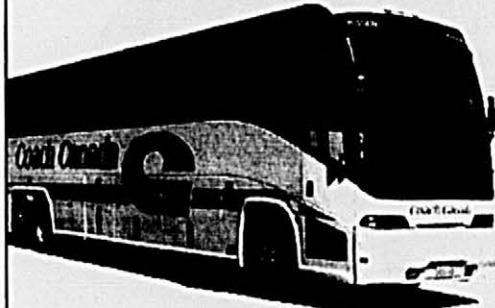
tiabile," he said. "But the University needs more flexibility in case we have to cut back. We have to look at the future."

Yakobina says that the University is digging in its heels and that administrators aren't budging. He said he's awaiting the results of a strike vote next week at McGill's Computing Centre. Staff already behind the action will meet this week to decide on what pressure tactics to employ.

In the meantime, Yakobina says, his union members might have no choice but to strike. And if they do, he says, they'll find a great deal of support from faculty, students, and fellow service workers in under the umbrella of other campus unions.

"I've already had a lot of support from students and staff," said Yakobina. "It's in everybody's interest in the McGill community to come together."

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Canadian Heritage

Pierre Trudeau as The Daily Saw Him

COMPILED BY CLARISSE SIEBERT
AND BEN ERRETT
The McGill Daily

Tomorrow, former Prime Minister Pierre Elliott Trudeau will be laid to rest. To mark his passing, we have selected Daily articles from the past 35 years that illustrate how dramatically he shaped this country.

OCTOBER 20, 1965

Taylor vs. Trudeau

Intellectuals seek Mt. Royal Seat

BY AARON SARNA

Two professor-politicians of the same ideological hue are dominating the spotlight in the Montreal Mount-Royal riding in their bids to stand as members of the 27th federal Parliament.

Pierre Elliott Trudeau, 44, professor of constitutional law at l'Université de Montréal, is seeking to regain the constituency formerly held by Liberal Alan MacNaughton, Speaker of the House of Commons until he resigned in September. Running for the third time is Charles Taylor, 34, of the New Democratic Party, and professor of political philosophy at McGill and l'Université de Montréal...

Trudeau, long an intellectual socialist and sympathetic to the NDP, is one of the most brilliant minds in Quebec today. Co-founder with journalist Gérard Pelletier of the influential magazine *Cité Libre*, he attacked the authoritarian machine of Duplessis in the 1950s, and was disbarred from teaching as a result.

Soft-spoken but quite outspoken on Canadian problems, Trudeau favours a healthy federalism for Canada, in which a pluralist and polyethnic society founded on the cooperation of English and French would benefit. He feels the Canadian constitution based on the BNA Act adequately satisfies the aspirations of French-Canadian nationalism...

A political neophyte, Trudeau personally is relatively unknown in his constituency except for his political convictions. He is cast as the tragic hero in the Liberal Party by his opponents who claim, as Tommy Douglas has done, that he will quickly be disillusioned and frustrated in attempting to reform the party.

Why did he join the Liberals?

"I decided to leave the sphere of social criticism and to take political action," Trudeau said.

"I find both the NDP and Liberals, by and large, can be made to tie in with my philosophy, although I differ on the two-nation idea of the NDP. In both parties I can fight for democratic ideals, social progress, and the open society I believe in. But the best tool to do this is the Liberal Party, which has implanted itself into Canadian life and is open to reform."

OCTOBER 20, 1970

McGill reactions varied on War Measures Act

BY TOBY ABRAMOVITZ

Although the general feeling at McGill on hearing of the assassination of Quebec Labour Minister Pierre Laporte is one of universal grief and horror, reaction to the imposition of the War Measures Act by Prime Minister Pierre Trudeau varies.

Laurier Lapierre, director of French Canada Studies commented, "A democracy doesn't protect itself by removing the liberties of its people."

McGill principal and Vice-chancellor Dr. Robert E. Bell regretted the War Measures Act since it "hits the University even harder because there exists a very strong tradition of free expression."

In the meantime, he voiced his confidence in the authorities and expressed the hope that the measures will be repealed as soon as possible.

DECEMBER 5, 1979

Trudeau: End of An Era

COMMENT BY HAROLD KOBLIN

Pierre Trudeau's resignation as Liberal leader is not unlike the end of the seventies. Both events were expected, yet both seem removed from our present day reality.

In fact, one could argue that it is Trudeau's resignation that really signifies the decade's end. In 1968, when Trudeau was elected Prime Minister, the nation was in an optimistic mood. Trudeau had promised us "a just society," and its implementation appeared imminent. This optimism was typical of the late sixties and early seventies. In the aftermath of

Woodstock and the moon landing, change really did appear to be possible. Appearances, however, can be deceiving. In October, 1970 we found ourselves embroiled in our own Santo Domingo, complete with troops marching down Ste. Catherine Street...

For all his shortcomings, though, Trudeau managed to make his mark on history. He did initiate the widespread feeling that constitutional change is a necessary requisite for Canada's survival. His tenure also witnessed the creation of Petro-Canada, the body that will probably be responsible for keeping us warm in the gloomy months ahead. Like the dream he ruled through, Trudeau is an enigma.

FEBRUARY 4, 1981

Patriation: A great, tedious debate

BY MARY RENAUD

In his attempt to bring home the

Canadian constitution complete with amending formula, bill of rights, et al, Pierre Trudeau has engaged this country in one of the greatest and possibly most tedious debates in its history.

The decision to bring the constitution home is long overdue; some say as much as 50 years overdue. The brunt of the debate, however, has not focused on whether the constitution should be patriated, but rather whether it should be done without the agreement of the provinces on things as fundamental as a bill of rights and an amending formula.

JANUARY 11, 1984

Trudeau: Trying to please everyone at the same time

COMMENT BY JENNY BEEMAN AND ALBERT NERENBERG

It should be no surprise that military mogul Ronald Reagan reacted so well to Prime Minister Trudeau's "peace" initia-



countries of the world come forward, hesitantly, for a disarmament love-in. The arms race, meanwhile, unaffected by these respectable peace-niks accelerates as usual in the social and economic structures of the Cold War nations.

Canada remains firmly tied to NATO's military buildup. The testing of the cruise missile not only represents Canada's continuing political and economic commitment to NATO. With Trudeau's initiative, it reveals an eerie talent on the part of Western heads of state of talking seriously and persuasively on disarmament while they support the development of even more deadly weapons.

OCTOBER 6, 1992

Trudeau waxes philosophical on referendum debate

BY DAILY STAFF

On Thursday October 1st, during a meeting the friend of *Cité Libre*, Pierre Elliott Trudeau made his first appearance in front of Canadian citizens in eight years. It was rumoured that the former Prime Minister was to discuss the upcoming referendum of October 26th; but seeing him in person, red rose in his lapel, none the less commanded silence. Four hundred admirers and critics came to hear the great thinker speak. But although the *Globe* and *Mail* was quick to call this a campaign-style

speech, it was clear that this was Trudeau the philosopher back on display. He spoke passionately against the Charlottetown Accord, saying that it would put the rights of individuals second to the rights of groups and would splinter Canada in the process.

While the world watches, Trudeau would have the great diplomats of the great



Daily editorial cartoon from November, 1982.



Trudeau (second from left) is congratulated on his nomination for the Liberal candidature in Mount Royal, 1965.

The Battles Over Blood

Queer protests against blood drive rules have a long and controversial history

BY JON BRICKER
The McGill Daily

Chris Carter still remembers the fall of 1996 as a most unusual time in both his political career and personal life. That October, he found himself at the centre of one of the most heated, divisive debates that's ever been associated with student government at McGill. Today, not many on campus would associate SSMU's presidency with progressive political causes. But what drove Carter four years ago was a sense that his fight was being fought on one of the newest battlegrounds for queer rights.

"There was a vote on Students' Society council when Red Cross showed up for

At issue was a single question on the questionnaire potential donors are made to fill-out before being strapped up to a transfusion line. The questionnaire asks men whether they have had sex with other males since 1977 - roughly the time that HIV/AIDS is believed to have arrived in North America.

"And if you answered 'Yes,'" Carter explains, "they told you instantly that they don't want your blood."

These days, the Red Cross' failings have led to its undoing and its replacement by Héma-Quebec in this province and Canadian Blood Services (CBS) in the rest of Canada. But not much else has changed. Gay men, Carter says, are still the subject of discrimination at the hands of

agencies' approach to scrutinizing candidates, a process that he says many consider to be homophobic.

"CBS' still hasn't acknowledged that there's a problem," he said. "But how they make their policy is a joke. They're just not addressing the real issues."

"Your membership in a group doesn't give you a disease."

He points to other criteria on the questionnaire that also rule out any one who has received medical treatment in parts of Africa or spent time in Britain in the last several years. (The latter criterion, the agencies have claimed, is to weed out anyone who has come into contact with Mad Cow disease.)

"They don't even ask you if you ate beef in England," he said. Joking, he added, "I'm British too so they must really not want my blood."

By the same token, according to Carter, they don't ask men whether their sex with other men was high-risk, when they had it, whether they used protection, or whether they've been tested for AIDS.

"You could have had one encounter 22 years ago and been tested hundreds of times since. These agencies don't seem to care."

In an interview with The Daily last year, Queer McGill's Ned Howey highlighted similar concerns.

"Being in a social category, such as being gay, does not put you at risk for AIDS," he said. "This process doesn't address straight people, who could be having high-risk, unprotected sex but, because they're straight, the questionnaire views them as safe."

BLOOD PRESSURE

And to date, the likes of Howey, Hold, and Carter, have yet to hear the blood agencies address their concerns.

Just as they closed up shop when Carter came to make a stink four years ago, the agencies have contributed little to the debate.

In an interview with The Daily last

year, Héma-Quebec spokesperson André Menard played what many might have called a game of pass the buck.

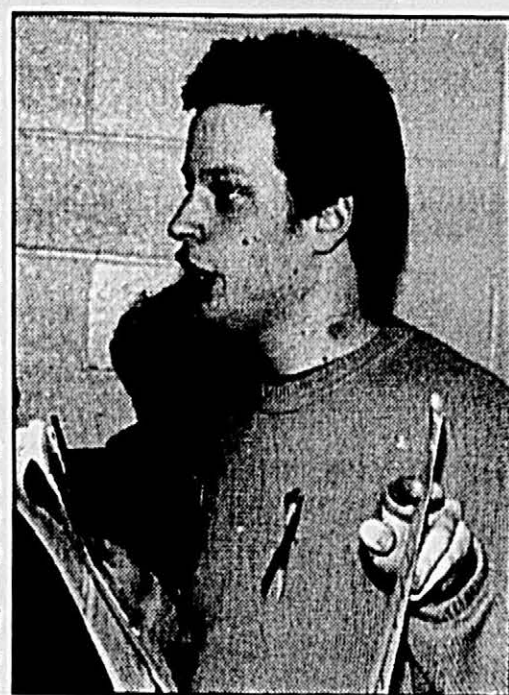
"We know that we miss good donors but we don't have any choice. We have to put the question on the questionnaire because Health Canada asked us to," Menard explained.

Nonetheless, pressure from others concerned with the agencies' policies may finally be yielding some results.

Earlier this year, U of T's student union agreed to let CBS set-up shop, but only after a meeting in which CBS officials agreed to begin review of their questionnaire.

For many opponents of the agencies' policies, that seems like the logical next step for collection agencies that are quite literally crying for blood. Since the infamous Hepatitis C scare that led to

In the meantime, Héma-Quebec will be back on McGill campus - questionnaire and all - starting tomorrow. In a quasi-tribute to Carter, SSMU will once again let Queer McGill set up shop outside the clinic



SSMU President Chris Carter during the protest

ON THE HOME FRONT

“We know that we miss good donors but we don't have any choice. We have to put the question on the questionnaire because Health Canada asked us to.”

that year's blood drive," he began, explaining the events to The Daily last week. "We all agreed that the Red Cross should change, that its policies were discriminatory and I thought it was more than a bit ironic that the Red Cross wasn't going to let the President of the Students' Society give blood at a society-organized blood drive."

"The next day, I sent out a press release with a plan to organize a protest. The idea was that I was going to be filmed by local television stations being refused as a blood donor. But when the Red Cross got wind of it, they just cancelled the whole blood drive. I still think that The Gazette tipped them off about what I had planned."

"That day, they issued a press release. It went on about how they couldn't ensure the safety of the blood supply because they were concerned that homosexuals were going to start lying on their questionnaires and taint the blood supply. They said that's why they were cancelling it."

"Later, people said that I had cancelled it. They went to classrooms and went on and on about how I was essentially killing babies. I was blamed for making some of our corporate sponsors mad," Carter remembers. "They were saying that I had cancelled the blood drive and how awful that was. But the reality was that the Red Cross cancelled it on their own simply because they were so worried about their PR."

In the weeks that followed the Red Cross' decision to bring an impromptu end to the annual blood drive that SSMU has made a tradition, Carter would face nothing short of a political maelstrom. As the Student Society's first openly gay President, Carter's decision to noisily protest Red Cross rules made him the subject of pressure to resign and even talk of impeachment.

Canada's blood collection policies. For that matter, universities are often still the battleground for the fight over these same policies.

Last month, York University announced it would cancel a 4-day on-campus clinic to protest the policies and pressure CBS to change their ways. In just the last year, on-campus clinics have also come under attack at Simon Fraser University, University of Toronto, Carleton, Concordia, and Memorial University.

"There's been so much hype about how there isn't enough blood," Angela Hold told the Canadian University Press last year, following her visit to a clinic at SFU. "With a clinic being on campus, it was super convenient."

"I figured if I talked to [the nurse], and let her know that I know the extensive histories of pretty much every one of my partners, they'd let me give blood."

"Right off the bat, she read that question to me. She's like, 'did you actually say this?' and I said 'yes, I actually fuck men who fuck other men,' and she's like 'okay, I can't let you donate.'"

"I'm positive that I don't have AIDS. I've had regular AIDS tests. I know the extensive sexual histories of my partners, and I don't shoot up. My blood's great, but they're not going to take it."

MAD COWS AND AFRICANS TOO

Carter says the real problem is with the blood agen-

“Your membership in a group doesn't give you a disease.”

Red Cross' collapse, CBS and Héma-Quebec have had a difficult time finding donors.

According to Carter, the agencies' desperate need for more filled blood-bags, coupled with changing social values, will go a long way to making Canada's blood collection a little more fair.

"There's been a lot of movement forward in society in general. Once you get recognition of rights in general, you can start addressing issues like the blood problem," he said.

room to make sure more donors learn about what many feel is wrong with blood collection in Canada. As for Carter, he'll reflect positively on the day he brought an important debate to McGill.

"I guess you can't really get anywhere by trying not to offend anyone," he said. "That fall was very stressful, but in the end, it was ultimately incredibly rewarding."

With files from The Peak (Simon Fraser University), and The Varsity (University of Toronto).



Protesters met the Red Cross at the door during the 1996 Blood Drive

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New Student Residences Arise!

BY JACK TENG

For those no longer suckling at the teat and actually living on their own, you may have had misfortune of going through apartment-hunting – excluding, of course, those familiar gold-chained ginos who've had daddy's wallet behind them all the way. Ask around and you'll see that all of those (including me) stuck with finding a home this summer had a bitch of time. Hard as it may have been, getting more and more anxious as August came to a close still without a new lease, there is much much worse. Imagine you're an exchange or foreign student set up to live the next four to five years here. Not a friend in sight... well, maybe some jaded "advisors" to keep you company... a new country, culture shock and, damn it, you left your regular lay back home. No problem? Time will fix all? Sure.

Assuming you have a roof over your head. And since you're such a sensible student, you've applied for residency in our souped-up sanitariums, expecting a certain time to settle in before striking it out



on your own. Problem is, so do a lot of other people. Specifically, so do a lot of people who happen to have been overlooked and effectively screwed. This, apparently, is a regular practice at the residences based on the irrational expectation that disoriented students would throw out what little expectation of security they had. The result? Overflowing residences, massive waiting lists, and a frantic housing search.

This may have all been avoided as are most fuck-ups by whatever incompetent administration yet again caught with their pants down. The problem: we're students, we're poor and we need cheap housing. There is a solution. Renting apartments in the ghetto and passing it off as new resi-

dences is not it (believe it or not, this is in the works). Yours truly, on the other hand, suggests the construction of new residences, not by fools in suits, but through a new interdisciplinary co-op program, that is, by students.

This co-op program would involve the design, planning, and actual construction of new residences by McGillians. Students in architecture, engineering and management would collaborate on this project to plan out the most efficient and cost-effective way to build an affordable (Hell, make it eco-friendly while you're at it!) new residency. We often forget, as blinded as we are from academia, the amount resources and talent that are at our disposal. Silly idea? Now, don't get me wrong. I'm always the first to criticize the standard apathetic, intellectually deficient, unimaginative McGillian. But, I'm sorry to say, despite being the hard-core cynic that I am, there remains a faint thread of idealism in me. Think of the benefits first. Not only are you finally getting hands-on experience of abstract concepts you only got to regurgitate in mid-terms and exams, it'll look damned

good on your CV. At last, no more ivory tower! No more picking your ass in class! You're actually doing something concrete you can touch and feel. Not to mention you'll be helping your fellow student too, albeit a year or two after the design phase.

Now, let's be practical. Quality control? Make the program (highly) credited. Divide the participants into groups. Have them compete for the best design and plan. Assign grades according to the best design, not just by rinky-dink participation (i.e. A, for the winner team, A-, for the second team, B, for the third and so on). Still afraid of competence? Have the final plan reviewed by an independent professional opinion and add changes as required. The ultimate tally will be a much cheaper building than any company could put up and decent, cheap housing tailor-made for students. Besides, I'm sure the administration would appreciate the irony of having their own students pay for credits to build their buildings.

Jack Teng is a U3 Biology student.



Gathering around our common television to watch the finals of the women's team gymnastics competition at the 1996 Summer Olympics, we were all awake far past our prescribed bedtimes. We had to be on the ice at five o'clock the next morning, but the other skaters and I, spending another summer at the US Olympic Training Center in Lake Placid, NY, could break our coaches' rules just this once. I was 15, with plans of global domination. My means of the moment: figure skating.

The final competitor in the gymnastics competition, Kerri Strugg, upon her coach's instructions to "walk off" an injury suffered on her first attempt, vaulted again on her injured ankle to effectively win the gold

medal for the Americans. She then had to be carried off the mat by a coach. Media frenzies and talk show appearances soon followed.

We watched in awe.

This was glory, precisely as we had learned it from our coaches, the judges, and each other: winning came first- so far as the negative physical (not to mention emotional) side-effects of training and competition went, we would deal with them later.

Maybe that was when it all sunk in for me. Yet if I knew that four years later, I would still be dealing, I may have done things differently.

But I didn't. When I returned home in September, years of coach's lectures on how body fat slows spins and sets jump landings off balance finally registered. I loved skating more than anything in the world, but decided to quit a couple years later; it became unfathomable for me to focus on any goal other than losing weight.

I wish I could say I was alone.

From what I've read, this Bela Karolyi figure is quite a character. In 1995, former pupils of his, many emerging from the sport with eating disorders, admitted to a reporter that he had special names for each girl he trained, such as: "the pregnant goat," "the pregnant spider," and "the overstuffed Christmas turkey." One pupil claims that, upon his discovery of her eating a peach, he bellowed: "You're so lazy! You're so fat! You just come in and pig out after workouts. All

you think about is food." Another said that Karolyi advised a family with whom the girl stayed to feed her laxatives.

One may think that evidence such as this, in combination with the fact that 59% of elite gymnasts admit to some form of disordered eating, would merit an investigation of sorts. Possibly even the revocation of a license.

Far from it. We saw Karolyi on the television broadcast from Sydney, as supervisor of the American team. Though the US Gymnastics Federation claims to have a task force that combats such health problems, the president of USA gymnastics is said to have pulled Karolyi out of retirement to lead the Americans, for fear of the team's not winning a medal in the 2000 games.

The coach's popularity remains intact simply because he gets results. There is no way around it: in today's culture the disintegrating female figure is heavily rewarded. While a nation's 1976 Olympic gymnastics team weighed an average of 105 lbs., by 1992 the figure had dropped to 83. Since both gymnastics and figure skating are judged arbitrarily by a panel, each skater or gymnast knows that her image and reputation may weigh on the marks just as heavily as her athleticism.

At a meet in Budapest, an American judge told Christy Henrich that if she did not lose 10 lbs., she would not make the Olympic team. On July 26, 1994, the gymnast died of multiple organ failure, a com-

plication arising from anorexia nervosa.

As Christy Henrich's mother once said before her daughter's death, "All the strength and determination Christy put into gymnastics, she has now turned against herself. Athletes are very stubborn, very determined, and they can turn all that against themselves. This is a very, very, very hard disease to reverse."

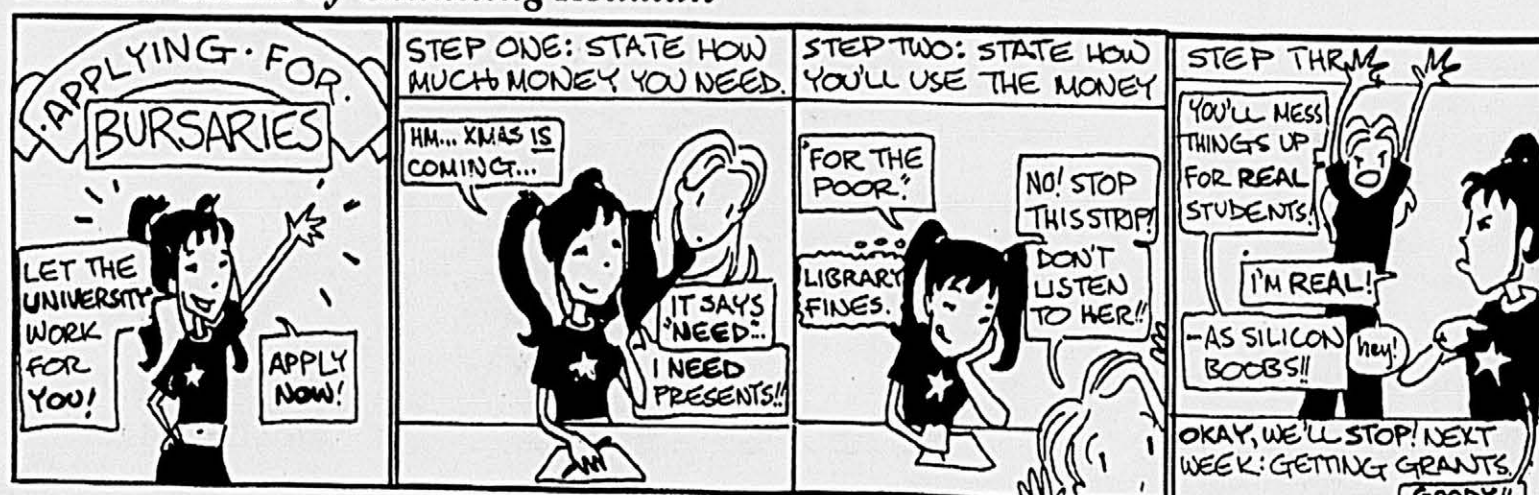
It wasn't too long ago. Last March, namely. And oops, we're relapsing again. Puking blood with a side of turkey sandwich in an empty washroom at Second Cup. You can deny what's happening all you want, but when you're washing your face and mouth afterwards, the mirror never lets you off quite as easily.

"Oh God, how the hell did I get here?"

There were dreams of glory once. I

LIFE... (IT FELT SPONGY)
by Claire Blanchet

APATHY RALLY by Channing Rodman



comics@mcgilldaily.com

Facts and Fiction Re: The Daily Eviction

What the SSMU doesn't want students to know

editorial



The past several months have been a trying time at The Daily. As many McGill students by now know, The McGill Daily and Le Défilé Français have been at the centre of one of the most important debates to hit campus in a long time. We have spent over a month in court with SSMU and McGill after SSMU locked us out of our offices of 30 years. And in what has come to seem like a war of words at times, a feeling has emerged on this editorial board that a number of things need to be said, a number of myths dispelled, and a number of wrongs righted. In that spirit, we bring the following editorial in which we endeavour, as has been our role for the last 90 years, to inform the student body of McGill University.

Myth: The Daily started this fight.

Fact: The Daily's decision to take legal action against SSMU came only once SSMU executives made the decision to take unilateral steps to lock us out of our offices on zero legal authority. Quite simply, our failure to respond would have meant an end to our 90-year history at McGill.

Myth: The Daily refuses to negotiate.

Fact: We are more than willing to negotiate and would love to put a stop to all this. Students' Society executives, however, don't seem to understand what "negotiation" means. What they've asked is for The Daily to give up a significant portion of space before they'll even sit down at the table with us. Even putting aside our continuing legal right to our space, we cannot be expected to give up a significant portion of our offices with no promise whatsoever of anything in return. What SSMU has asked is for us to make a tremendous leap of faith. What's more, acquiescing to SSMU executives' insistence that we surrender space before they'll sit down at the table would cost us much more than a few square feet. Indeed, allowing any renovations to our current space would cause such disruption as to render our entire office unuseable. In other words, SSMU is trying, once again, to put The Daily out of business. That's not how negotiation works.

Myth: The Daily has no legal right to their offices.

Fact: The Daily has already won a number of interim injunctions from Quebec's courts. These injunctions mean that The Daily's case, at the very least, merits legal attention. Nonetheless, the legal issues involved are complex. Given that well-trained, well-experienced lawyers cannot even see eye-to-eye on these matters, we will not try here, to convince students of the legal subtleties of the case before the courts. The role of students should be to take a stand on issues of principle and to decide whether The Daily and SSMU are acting in the interests of the students they represent.

Myth: The Daily wants to block disabled access to the building.

Fact: This is simply wrong for a number of reasons. First, there currently exists disabled access to Shatner, both through the new Brown Student Services Building and through the basement of the Shatner building. Accessibility could certainly be improved, but this has little to do with what's gone on or the questions that really need to be asked. Why The Daily is being asked to relocate its entire operation? Why were executives repeatedly quoted in the media in August that The Daily's space would be put to better use if The Daily was replaced by a post office or a hair salon? That SSMU executives have tried to portray The Daily as unwilling to participate in the process of improving accessibility and that they have even gone as far as to parade physically challenged students around court in hopes of evoking a judge's sympathy, speaks volumes on the integrity of our elected officials.

Myth: SSMU is trying to deliver a "better" student centre.

Fact: The University Centre that the SSMU envisions may have wheelchair access, but it also seems to have a great deal more commercial space. As rent payers ourselves, we recognize the need for income, which the expanded Gert's and other such ventures would presumably bring in. Nonetheless, the statement that the aim of renovations is to make the Shatner building more student-friendly is inappropriate. The real goal, it seems clear, is a more profitable student centre. This seems highly inappropriate in the immediate aftermath of last year's debate over a cold beverage agreement. During that debate, students made clear that they had serious reservations about SSMU taking part in the commercialization of campus.

Myth: The Daily thinks it should be given priority over other student groups.

Fact: We do not believe that we are more important than any other student group. However, we now pay 17,000 dollars a year in rent to the SSMU and we are one of only two student groups in the Shatner building made to pay rent. This means that The Daily is already a source of substantial revenue for the Students' Society. Thus, not only has SSMU failed to recognize The Daily's importance as an organization constituted of and for students, they have also failed to honour the legal obligations that come with a commercial landlord-tenant relationship.

Myth: SSMU has acted in good faith throughout this process.

Fact: SSMU has made this debacle far more difficult than it had to be. Although rumours of renovations were heard for years, prior to the end of last school year The Daily was given no indication of if, when, or where they would be asked to relocate. Subsequently, SSMU failed to make any concrete offer of a new lease until July 11, 2000. That offer called for The Daily to pay an increase of at least 50 per cent of current rent levels and included newly downloaded utilities. It included a significant decrease in space, far more onerous lease terms than The Daily has ever had to agree to, and a renovation schedule that would have severely disrupted The Daily's operation. Within just a few days of that offer, SSMU executives addressed documents to SSMU councilors that suggested The Daily had acted in bad faith. It should also be recognized that SSMU made all these demands of The Daily over the summer when the student body responsible for The Daily's administration was unavailable and when the students who both The Daily and SSMU are supposed to represent were not around to have a say. Finally, SSMU Executives misled and lied to representatives of The Daily on too many occasions to list here.

Myth: The fight between SSMU and The Daily is just about the lease and has nothing to do with politics.

Fact: A number of SSMU's not-so hidden agendas have been evident throughout this process. If, as SSMU executives have claimed, The Daily is to be treated like any other group occupying space in the Shatner building, then why was The Daily the only one whose locks SSMU executives decided to change? Why, when a whole number of groups in the Shatner building had yet to reach new leases, was The Daily singled out? It seems more

than coincidental that The Daily has been targeted in this way after being an outspoken critic of SSMU's backroom politics and mismanagement in recent years. Over and above the political agenda that underlies SSMU's actions in recent months, students must also realize the unique business relationship The Daily has with SSMU. The Students' Society is the owner and publisher of The Tribune, our competitor. To put things in dollars-and-cents terms that even SSMU executives can understand, we compete with The Tribune for much-needed advertising revenue each day. In other words, as the publisher of The Tribune, SSMU is not only our landlord, they are also our competition - a relationship that demonstrates a clear conflict-of-interest. Quite simply, any attack (such as that recently made by SSMU) on The Daily's long-term viability, should be seen as a calculated business move by SSMU.

Myth: SSMU supports the free student press.

Fact: SSMU has a long reputation for trying to silence its critics and has, over the years, demonstrated behaviour befitting of autocrats. In the 1990s, The Daily faced no fewer than a half-dozen attempts to shut it down. SSMU has established a reputation for keeping staff at its own student paper, The McGill Tribune on an editorial "short leash," with the executives handpicking its Editors-in-Chief. Finally, just this year, executives have made clear their desire to no longer fund The Red Herring, a student-run humour magazine that has been critical of the Students' Society in the past. The Daily has long prided itself on being a social critic and actively ensuring that students are aware of what's going on around them. Often, our goal, to first and foremost, inform students, has been inconsistent with the goals of SSMU executives' who nonetheless claim to value transparent government.

Myth: SSMU has nothing to hide.

Fact: The decision to wage a war against The Daily over the summer, when few students were around to take part in the process, says little of SSMU's commitment to accountability. Similarly, that SSMU executives have closed Council discussion of issues relating to the case, seems to demonstrate that executives don't want the other side to be heard. During Council's first meeting of the year, SSMU President Wojtek Baraniak required that Council go into confidential discussion while the case was being discussed. All other students attending the meeting were told to leave. The Daily's

commitment to informing students, on the other hand, has led us to the conclusion that this matter should be discussed in as open a forum as possible. We have endeavoured, since the beginning of this process to ensure that students receive a fair picture of the issues now before us. Of course, this poses a great difficulty when, instead of just writing the news, we're part of the news. For that reason, we continue to encourage all students to do everything possible to make their own informed decisions and to ensure that SSMU and The Daily, student organizations in which you have a rightful role, are working for you.

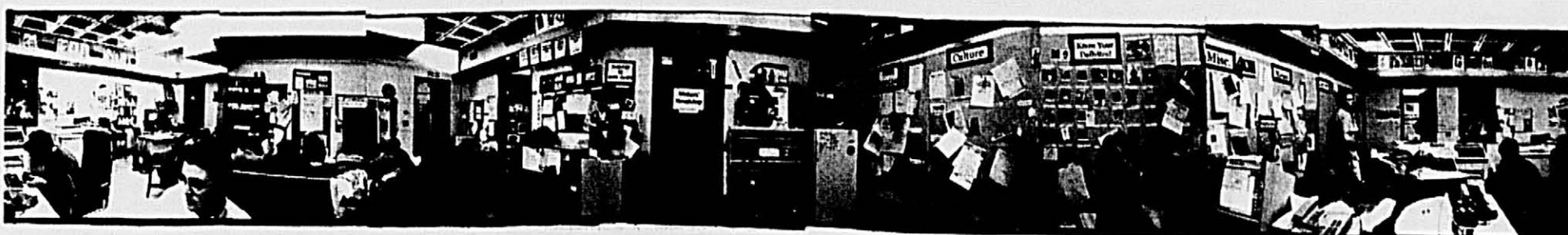
Myth: This is between two student groups and has nothing to do with McGill University.

Fact: McGill University is involved on two levels. First, in court, it is being argued that McGill has a legal obligation to provide The Daily with space. Second - and perhaps more importantly - McGill's place in this needs to be brought up in the court of public opinion. The University has taken the stance for the past two months that it has no moral responsibility in this matter and that this would be best kept between two student groups. This amounts to a suggestion that the university need not take a role in promoting student life on campus. It also suggests that McGill is unwilling to deal with the consequences of its own efforts to place all sorts of financial burdens on students and student groups - burdens that largely led to this fiasco.

Myth: Once all is said and done, The Daily will still have an axe to grind.

Fact: No matter what the outcome of the matter currently before the courts and no matter what transpires in this case in the next few weeks, rest assured that The Daily's head will remain in the right place. Now, more than ever, we realize the importance of proving to students the commitment that The Daily makes to provide fair coverage of the world around us. Inevitably, SSMU will remain a subject of a lot of what we have to say in the next several months. In the course of that coverage, we recognize our responsibility to bringing you the good with the bad and to represent all sides things in our coverage. These are the values that, we hope, you have come to associate with The Daily.

If you do have any questions on any matters raised in this editorial we encourage you to contact your Students' Society at 398-6800 or contact The Daily at 398-6784.



Ancestral roots are a mystery to most people, and often one can consider themselves extremely lucky if they know what country their grandmother's grandmother came from. Not so with our redeemed (and now holy) founder W. E. Gladstone Murray. Due to the tireless efforts of The Daily's W. E. Research Department we can now authoritatively state that without question W. E. Gladstone Murray is a direct descendant of Jesus Christ. Ever wonder what Jesus did those 33 years before he took on that whole "Son of God" role? Well we do know, that for one thing he had a son, Jesus Jr., who begot Alkabar who begot Solomon, who begot Ezekiel, who begot Cain II, who begot Ernsten, and eventually (we won't bore you with the details....) Little W. E. Gladstone came along, a little gift from God for all of us. Does this mean that The Daily is a divine publication? We'll let you be the judge.



SAY WHAT?

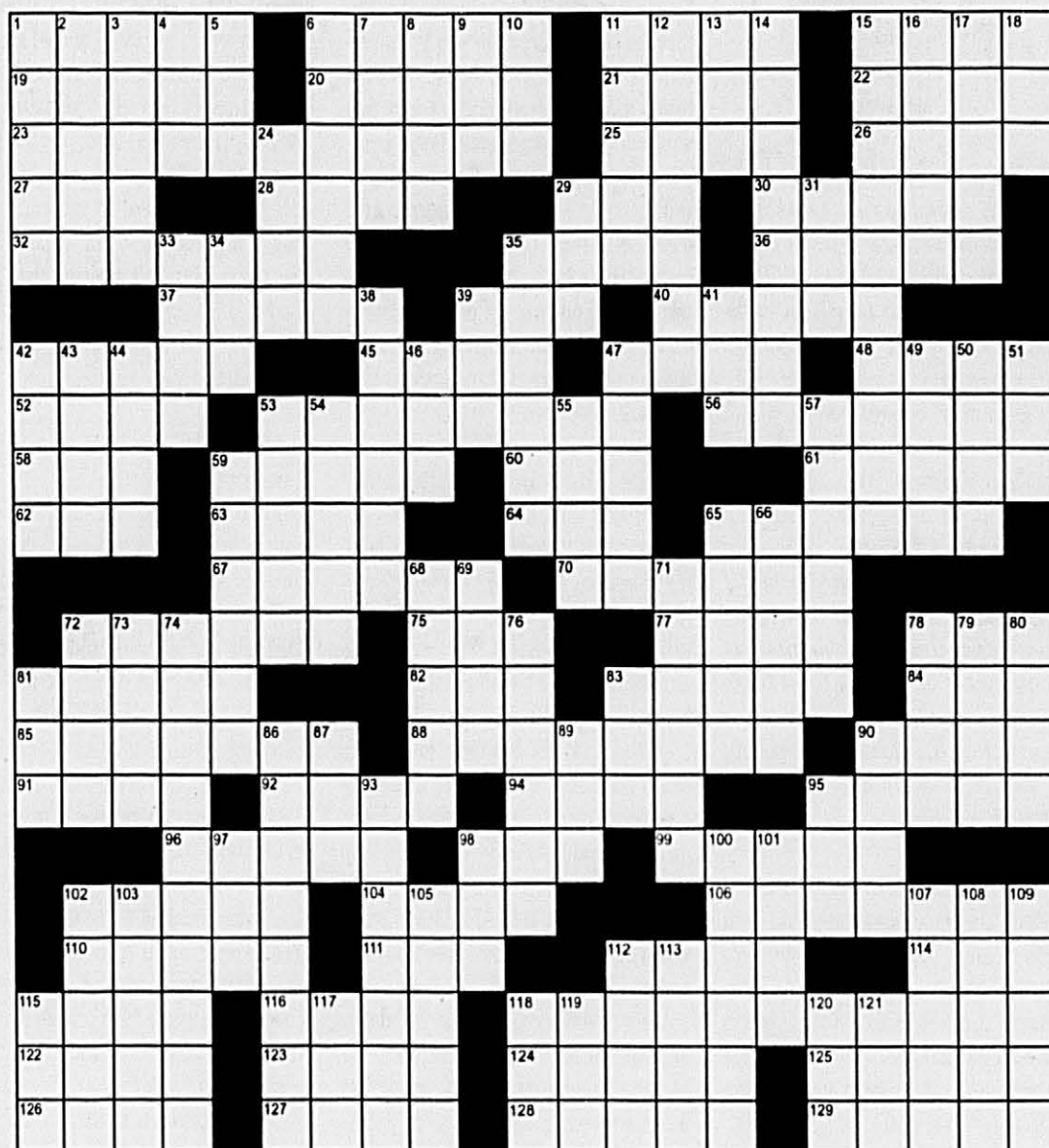
BY DEREK BOWMAN
The Manitobian, Winnipeg

ACROSS

- 1 Mom, in french
- 6 Supertramp's "_____ of the Century"
- 11 Sharon and Lois' singing partner
- 15 leaves
- 19 give up one's viewpoint
- 20 "_____ are red, violets are blue..."
- 21 TSN sportscaster Gino _____
- 22 suspicious of
- 23 Tom Petty album
- 25 _____-ican
- 26 horse food
- 27 "Children of a Lesser God" language
- 28 relaxation, comfort
- 29 gene stuff
- 30 _____ and the Pussycats
- 32 tangled brush
- 35 "_____ fully clean!," catchy ad phrase
- 36 eccentrics
- 37 two years _____ day, court-appointed sentence
- 39 concert passes, for short
- 40 type of evergreen tree
- 42 Joni Mitchell classic
- 45 word before bowling or dart
- 47 "Ch-ch-ch-_____,!" catchy ad phrase
- 48 the "E" in QED
- 52 Goo Goo Dolls hit
- 53 purplish-blue, bell shaped flower
- 56 _____ City, where Dorothy found the Wizard
- 58 Keanu's role in "The Matrix"
- 59 Manitoba's premier and family
- 60 Paul's cousin on "Mad About You"
- 61 savings for many seniors
- 62 shrub, homonym of a purring pet
- 63 some Northern peoples
- 64 all right
- 65 country singer Tucker, et al.
- 67 egg nog covering
- 70 Shaggy and Scooby's friend
- 72 _____ bad situation, leaves
- 75 pod vegetable
- 77 Spanish golds
- 78 shrub, homonym of female sheep
- 81 baking need
- 82 X, Y, _____, choice of axes
- 83 Arthurian trek
- 84 Yale student
- 85 smuggled drug, perhaps
- 88 Charlie Brown's pride
- 90 1990s aerobic craze
- 91 plant with large showy flowers
- 92 astro ending
- 94 don't win, don't tie
- 95 Popeye's girlfriend
- 96 _____ apso, breed of dog
- 98 "_____ You," Pink Floyd hit
- 99 Kevin Smith movie
- 102 creditor's word
- 104 layer of the eye
- 106 great Bharati Mukherjee short story
- 110 romantic cartoon skunk Pepe _____
- 111 kissing need
- 112 org.

DOWN

- 114 mummified Egyptian king
- 115 sassy
- 116 "Happy Days" actress _____ Moran
- 118 shabby
- 122 _____ Ben Adhem
- 123 "_____ Kleine Nachtmusik"
- 124 inept goalie?
- 125 clean chalk from a blackboard
- 126 disaster
- 127 dalmation and dachshund
- 128 insomniac's desire
- 129 baseball cap feature
- 1 Canadian author Farley _____
- 2 like Homer Simpson
- 3 "Blame it on the rain" group _____ Vanilli
- 4 Simon _____ Garfunkel
- 5 ship-shaped clock
- 6 Serbs' enemies in war
- 7 lines of poppies in "In Flanders' Fields"
- 8 "A-ha!"
- 9 man or maid prefix
- 10 slalom course
- 11 ingredients for some muffins
- 12 common arm-wrestling aftermath
- 13 lemon or lime drink
- 14 item on a spice rack
- 15 fruit to quack about?
- 16 in ecstasy
- 17 feminine endings
- 18 ABBA hit
- 24 Rush singer Geddy, et al.
- 29 "Oedipus _____" by Sophocles
- 31 New York artist Yoko _____
- 33 used to unlock doors in France
- 34 used to unlock doors in England
- 35 garden plant with showy flowers
- 38 old-style alert
- 39 light prefix
- 41 "Eek!" to Tintin
- 42 5 in french
- 43 _____ 51, controversial location in the U.S.
- 44 public disorder
- 46 some electric currents
- 47 "I'm Every Woman" singer _____ Khan
- 49 tabula _____
- 50 European mountain range
- 51 "green" banks
- 53 old-time baseballer Wagner
- 54 talkative woman (in Yiddish language)
- 55 ambulated
- 57 "_____ Goes To Camp," comedic movie hit
- 59 moolah
- 65 "_____ Kings," George Clooney movie
- 66 win by _____, eke out a victory
- 68 resinous glue
- 69 disease carrier
- 71 made a drink
- 72 common Manitoba crop
- 73 "WKRP in Cincinnati" actress _____ Anderson
- 74 koala bear's food
- 76 flowering shrub in the garden (begins with A)



- 78 abominable snowman
- 79 height: Abbr.
- 80 cleaner for a baby's bottom
- 81 the "F" in TGIF: Abbr.
- 83 4 make a gallon: Abbr.
- 86 type of meadow plant (begins with K)
- 87 dawn goddess
- 89 vegan staple
- 90 grand _____ home run
- 93 tearing apart

- 95 Buddhist mantras
- 97 colour, tint
- 98 like cool cats
- 100 it was shot after the Trial of the Century
- 101 group of people
- 102 military academy freshman
- 103 light, bubbly chocolate bars
- 105 Tale of Two Cities beginning
- 108 crazoid
- 109 "Fear and Loathing in Las Vegas"

- drug
- 112 "Zip-_____doo-dah!"
- 113 pro golfer _____ Ballesteros
- 115 tennis star _____ Shriver
- 117 Carnival site
- 118 letters on some American ships
- 119 no scoring, in soccer
- 120 pound the accelerator
- 121 "... _____ won't be so compromising next time"

ANSWERS TO THURSDAY'S PUZZLE

Across

1. B(AL)S + A.M.) IC
5. ERST + Z (state anag.)
9. ROTUNDAS (anag.)
10. ACQUIT (hom.)
12. ERRATUM (mature + r anag.)
13. INCITER (anag.)

14. ETES(I)AN (senate anag.)
15. ARIA (hom.)
19. NOAM (anag.)
20. MIS + FIRE (S=S)
24. BALL + IOL (oil anag.)
25. CO(INTO)KE (pow anag.)
26. ELIXEFL + pour (exile rev.)
27. PI + LING UP (3.14 = pi, anag.)

Down

1. BUR + NED (rub, den rev.)
2. LATER (anag.)
3. AN(NOTA)TE (NATO anag.)
4. I + NADM (I+S.S.) IBLE (mardible anag.)
6. ROCOCO (hidden)

7. eA(DULI)TERY
8. ZIT CREAM (anag.)
11. DI(SAFFE)CTION
16. SNOB + BERRY (nobs anag.)
17. FALL SICK (anag.)
18. TOR(AWL)ING
21. MIN. + ION
22. QO + O + GOL (log. rev.)
23. LEAPED

The Daily is holding elections on October 19 for the following positions: Mind & Body Editor (full position), Copy Editor (half position), and Office Manager (half position). You must be staff* to run. If interested come down to our Office, Shatner B-03, and talk to an editor.

* Staff is anyone who has contributed 6 articles, 6 photographs, 12 hours of production, or any combination thereof.

Conductor Death Match

Aspiring artistic directors to battle it out for McGill Music Department's top job

BY DAVID PODGORSKI
Culture Reporter

Academic fights are not pretty. As professors fight for permanent positions and tenure, they can expect to encounter such obstacles as fierce competition, high stress, and backstabbing colleagues.

There are some exceptions, and there is one hiring process in particular that the whole McGill community will be able to witness. The McGill Symphony Orchestra is currently searching for a new conductor, and has found six rising stars in the music world. Each of these hotshots will be expected to give the concert of their lives in order to win a position that is arguably the most prestigious of any university in the country.

The students, for their part, are anxious to get a new artistic director. "There's no clear interpretation in our rehearsals right now," said Lana Tomlin, a McGill music student and violinist in the orchestra. Tomlin, like many other music students, believes the need for the position to be filled is urgent. "Not having a full-time conductor is a real disruption to the growth of the orchestra," she added.

Professor Iwan Edwards, the director of the McGill University Chorus and assistant

conductor with the Montreal Symphony Orchestra, concedes that the process of finding a new artistic director is a leap of faith for professors, as well as students. "We went through a selection process based on CVs, letters of recommendation and experience... beyond that, I would say that most of us know nothing about these candidates," Edwards admitted.

Although no one at McGill can say they have a close personal relationship with any of the candidates, many of the contestants have already established impressive careers for themselves. The first of these, Geoffrey Moull, is the Music Director Designate of the Thunder Bay symphony orchestra. He is also a McGill graduate.

Another, Alexis Hauser, won the award of merit from the Canadian Performing Arts organization twice for innovative programming of contemporary music. A third, Duilio Dobrin, has been the Conductor of the Florida Philharmonic for seven years, and is an accomplished pianist, organist, and harpsichord player. He has also arranged many Queen songs for orchestra.

Tania Miller is a candidate who has already conducted the

McGill Symphony, and is currently the assistant conductor of the Vancouver Symphony Orchestra. James Ross has conducted all over the United States, including Yale, The Curtis Institute, and the Boston Symphony Orchestra. And Hilary Griffiths is a professional harpsichordist with an honours degree in mathematics from Trinity College, Oxford, who has conducted all of Beethoven's symphonies and concertos in a single concert series in Cologne, Germany.

While a great resume can be impressive, Edwards stresses that there are more important qualities for a conductor to have than experience. "One is looking for a person with the aptitude to

rehearse efficiently, and who has the ability to seek out detail, but beyond that [we need] someone who can inspire the orchestra to reach even greater heights."

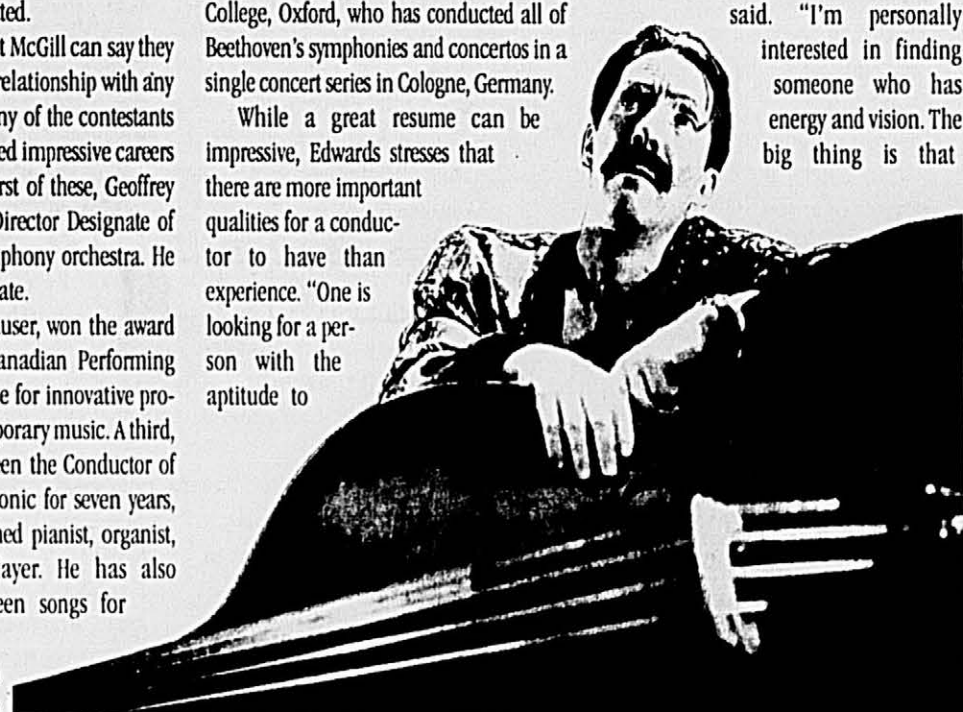
Gordon Foote, Dean of Performance, and the director of the McGill Jazz Orchestra agrees. "Musicianship and conducting ability is a given," he said. "I'm personally interested in finding someone who has energy and vision. The big thing is that

you've got to have someone who has the personality to do that."

Foote also stresses the importance of the students in the process. "They are the ones who are going to know more than anybody, because they'll be sitting there. And they are going to have six people to compare."

And what of the rewards for the winner in this conducting competition? Besides a permanent position at a distinguished university and tenure, the job itself seems to be reward enough. As Professor Edwards said, "If we succeed in finding a candidate who really wants to work with young people, then the position itself is its own reward. If [the new artistic director] manages to persuade the students that they want to be there, then the rewards for him will be enormous. That's the point where mountains start to be moved."

The first of the series of concerts to determine the McGill Symphony Orchestra's new Artistic Director will take place at 8pm on Tuesday, October 3rd, and Wednesday, October 4th in Pollack Hall, 555 Sherbrooke W. Geoffrey Moull conducts Brahms' Symphony #2 and Bartok's Concerto for Orchestra. Tickets \$5.



This man is dreaming of becoming the next McGill Orchestra conductor

McGill Daily Archive

The Personal is Political

Where revolution meets the emancipatory power of art

By MORA JUDD
The McGill Daily

Revolution. To start a revolution, one must think, observe and feel, much like what an artist does in creating his or her work. Patron saints of twentieth century humanism - such as Mother Theresa and Martin Luther King, Jr. - have all found a medium with which to fight injustice. Many North American cities have recently seen their fair share of retaliation and uprising in the form of protests against globalization. This summer, Toronto protestors were pepper-sprayed at Queen's Park, and everyone has heard about the warm welcoming party that greeted the IMF's arrival in Seattle's ports late last year. Where does Montreal stand in this reactionary wave of anti-globalization, however?

Montreal will soon be headlining world news when Paul Martin, Canada's Minister of Finance arrives in town on October 23rd to meet with the G-20, an organization comprised of

members from nineteen countries as well as World Bank and International Monetary Fund representatives.

The upcoming conference was the impetus behind *Howl*, the Festival of Art and Revolution held earlier this month. With a five-dollar publicity budget, a community of national

artists and three head organizers - Stefan Christoff, Ian Ferrier and Dexter X - put together a series of events to discuss the tight relationship between art and activism.

Dexter X, spoken-word coordinator at CKUT, Montreal's community radio station, calls the G-20 a "caucus of

elite financial rulers coming together to create an international financial system which will influence the way all of us live in which all of us will have to constrain our lives." One of the speakers on September 20th at Casa del Popolo, Dexter expressed passionate sentiments against the intolerable crimes of poverty, pollution, death, and general misery that infest our world. Dexter will be running the "G-20 Welcoming Party" when Martin and his colleagues come to discuss world financial matters at the Sheraton Hotel in October.

What made *Howl* stand apart from your typical save the world manifesto was the diversity of artists who attended - a combination of spoken word, musical performances, acting and general talks. Some acts carried a strong message against globalization, whereas others expressed revolution on a more personal level. This variety of acts went to prove the point that revolution does not begin by attacking the world's problems - it begins with a personal notion to

stop the destruction of the human spirit and an urge to create beauty. *Howl*'s main message seemed to be that it is within our power to create a culture of creative spirit that embodies our ideals, rather than just take the status quo and its restrictions. The personal is political. What affects each of us in our daily lives can be extended to global issues.

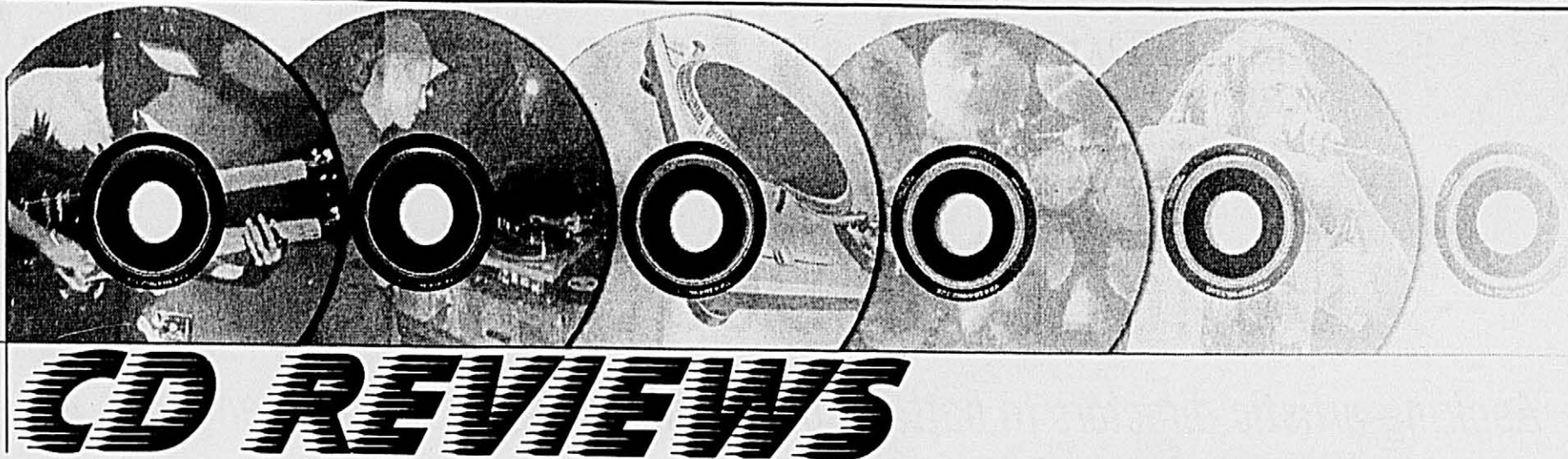
The audience accepted each artist's performance with open arms, showing the community behind this movement. It is through individuals working in a common medium - in this instance art - that the seeds of revolution are planted. To this end even social engagement in general can be considered an artistic activity. As Dexter X told the crowd at *Howl*, "my personal aesthetics find the greatest fulfillment in relation to other people and in the community."

Howl's consciousness-raising is not over. A series of teach-ins, conferences and protests will take place in October, funded by the festival's profits and another conference is already in the works for next year.



Protest for your right to howl.

Daily Archives



AMY CORREIA
CARNIVAL LOVE
ODEON

Amy Correia, a small town girl from Massachusetts, has recently released her debut album, *Carnival Love*. It's a mix of folk and jazz tunes from a girl who started off her career at the infamous



CBGB club in New York. The songs are slow and nostalgic like "The Bike" - stuff girls would have listened to when they went through their teenage angst stage.

Though she is a well-trained and talented musician, (she plays the piano, the mandolin, the baritone, the ukulele, the guitar and the banjo on almost all of her tracks) her vocal and lyrical talents are somewhat lacking. You would think that a musician so talented could come up with better lyrics than: "Now he's fixed up some old car / He drives it around and around / When I see him I say 'hi'..."

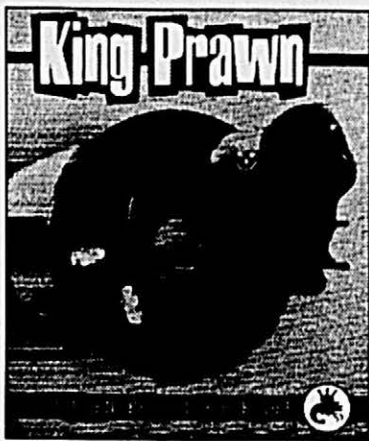
This contributes to the overall disappointing debut. The instrumentals are great, but Correia is missing the vocal and songwriting talent that is essential to folk music. Her music shares slightly the same style as Ani DiFranco, but is much less raw, powerful and passionate. Think of what Ani would sound like if she signed with a major recording label like Capitol, and you have Amy Correia.

Her album is not earth shattering, but if you want some mellow no-brainer music stick with this. I wouldn't bet the farm on its success though. —Marie Arnot

KING PRAWN
SURRENDER TO THE BLENDER
SPITFIRE RECORDS

The latest outing by Britain's King Prawn continues in their tradition of being, in the words of lead singer Al Rumjen's idol Jello Biafra, "like Rage Against the Machine on helium." Their songs are little ska-punk manifestos, frequently infused with an abiding anger at the social system. "Day In Day Out," for example, is a catchy little ditty about technological surveillance. Another track, "Crackhead," is by turns a lament for the loss of freedom caused by an

addiction, and a rant advising us that "You'd better keep on fearing me." However, with an album name like *Surrender to the Blender*, it can't be all serious. Occurring not once but twice on the album is a number called "The Postman Song." A highspeed blast of absurdity, the song's lyrics will now be repeated in their entirety: "Postman! Postman! Don't be slow! Be like Elvis! Go man go!" As well, for this album, the drummer, known by turns as Slugboy, Sluggy, and Nick Swindonboye, has decided to go Polish for this album: in the liner notes, his name is listed as Nikolai. All in all, if paranoid crazy ska



floats your boat, you should probably go out and buy this album, because the lads from King Prawn will probably come over here and beat you if you don't. —Camille Baricello

KYLIE MINOGUE
LIGHT YEARS
EMI

I recall being enthralled with Kylie Minogue's hip cover of "Locomotion" when I was about seven; twelve years later, I was tremendously surprised when I discovered that she had a new release. Her new LP, *Light Years*, like that of any attractive, overproduced, scantily clad female singer, demanded mockery.

Indeed, it is a bit silly. Several of the songs, such as "So Now Goodbye" have a decidedly ABBA-esque groove, while "Your Disco Needs You" is kicked off by a men's chorus singing a la "Bohemian Rhapsody." The whole



album, in fact, has a definite seventies groove that makes it notably different from other recent, poppier records. The tunes are mostly catchy, upbeat and varied enough that the album does not seem like one extensive endless song. However, Minogue does throw in a couple of slower, ballad-like tunes that detract from the dance quality of the remainder of the album: "Bittersweet Goodbye" is a thoroughly nauseating lament that would be more appropriate as the romantic number in a Disney flick. Kylie does have a reasonably good voice, and the CD cover helpfully includes all the lyrics, so that fans can sing along with such clever turns of phrase as "Threw away my old clothes / Got myself a better wardrobe / I'm through with the past / Ain't no point in looking back."

Few people will admit to purchasing this album; many will dance wildly to it behind locked doors. —Jean Edelstein

SHIRLEY BASSEY
THE REMIX ALBUM DIAMONDS ARE FOREVER
TRITUS RECORDS

They say you can't teach an old dog new tricks. This only proves one thing - Shirley Bassey is no dog. For those of you who can't place the name, Miss Bassey is the magical voice behind the original James Bond flicks from back in the day when the theme songs were good (not to mention the movies). Some of Bassey's best work, including her versions of "Goldfinger," "Diamonds Are Forever," "Big Spender," and "Light My Fire" (as in "come on baby..."), have all been compiled and remixed by various artists to create this album. These artists



include the Propellerheads (with whom Bassey recorded the '98 hit "History Repeating"), awayTeam, and DJ Spinna. The range of artists provide for a complimenting variety of styles. Some mixes are slower, maintaining the pure class the Miss Bassey's original work embodies. Other tracks you can probably expect to hear in dance clubs within the month. In fact the only thing missing from Shirley Bassey's new album is Shirley

Bassey. Unfortunately, the artists that mixed the tracks on this album were left with original recordings, which is some-



times apparent through background noise. However, this deters neither from the quality of the music nor of the mixes, but rather seems to bring some classic Bassey to the new versions of her songs. —Michael Dasle

SPOOKS
S.I.O.S.O.S. VOLUME ONE
ANTRA RECORDINGS

It seems that Spooks found a formula that worked for them and stuck to it. Each track is characterized by a consistent beat, altered only slightly from the track before it, and overlaid with inappropriately fast rapping by the members of the group. The breathy, recurring female vocals are no different. Intense listening leads me to believe that that they were recorded once and used



throughout the album. The only exception to this may be "Swindley's Maracas" where seemingly random vocals are in Spanish. I should not have been surprised then, that track 11, "Something Fresh" felt as stale and as wholly unoriginal as the rest of the album. Which is perhaps the sound that Spooks is looking for, as their lyrical style (could they be said to have any) sounds like a poor imitation of other rap groups. If there is any redeeming feature about this shoddy album, it could not be found. Perhaps Spooks will surprise us in the near future by coming out with some sort of half-decent musical production. No, I doubt it. —Parker Mason

PHOENIX
UNITED
SOURCE/VIRGIN

Phoenix's new release *United* sounds like a compilation of songs from a stack of CDs recieved at an album radio station that never made it onto rotation. It is a piece of work that is utterly lacking in cohesion. The first track is a hard-rock jerk-off over two chords. Then there's Funky Squaredance, Parts I, II and III, none of which are even a little bit funky. Things get very confusing when the unforgivable lite-jazz saxophone and muzak string arrangements start up.

To be fair, there are parts of this album that are engaging. There is subtle organ on some of the Brit-poppy tracks, and good clavinet played by "Rob". About three out of the eleven tracks are solid, catchy indie pop with occasionally memorable lyrics ("I don't need a tuxedo/ there's no bouncer in the afterworld" from Funky Squaredance III). This band seems prone to musical tangents, and they see nothing wrong with including all of them on their album. As a result, this release lacks exactly what Phoenix claims to be all about: unity. —Kathryn Jezer-Morton

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Kikujiro = Kooky Kitsch, Kemosabe!

New flick at Cinema du Parc is a lot better than that headline

BY CHRIS CHAPMAN
The McGill Daily

Seen through the eyes of a nine-year-old child, Takeshi Kitano's *Kikujiro* offers a light and colourful perspective of a summer road trip gone wrong. Appearing last year at Cannes and the Toronto film festival, Kitano's new work resists the format of his widely known yakuza (gangster) films and plunges into the magically youthful world of two unlikely travelers and the eccentrics they meet along their way.

At the beginning of summer vacation, the shy and soft-spoken nine-year-old Masao (Yusuke Sekiguchi) finds himself alone as his school friends depart with their families to the beach and on other summer retreats. The not so fortunate Masao has been left in the care of his grandmother while his absent mother works diligently in another city "just for him." For this nine-year-old, living with his grandmother is clean, well ordered, and permits little room for his imagination to wander. Coming across a picture of his mother that contains an old address, he silently collects his meager savings and departs down an uncertain

road in the vague hope of finding his young roots.

With relatively little money and even less hope of reaching his destination, Masao encounters the husband of an ex-neighbor, Kikujiro (Takeshi Kitano).

unbalanced as the new traveling team: Mister begins the voyage by gambling away all their traveling money.

With no money for transportation, the pair attempt hitchhiking, grand theft auto, and placing nails on the road in hope of

way contribute immensely to the visual aspects of the film. Aided by Kitano's talent as a painter and cartoonist the emphasis on dialogue is light, allowing the director to introduce an elderly pervert, a traveling poet, two sensitive bikers, and many others through dynamic visual methods. Minor episodes in the story are introduced by vibrant, post-card like headings that usher in a strong sensation of youthfulness. The increasingly hopeful and imaginative world of Masao is also accentuated by

including cartoon-like images of vibrant, flying angel bells, octopus men and other fantastical creatures fueled by Mr. Kitano's imagination.

Creative as the visual aspects may be, *Kikujiro* leaves a sensation that Masao and the title character have not really formed a relationship despite the time they spend together. The cinematography is impressive but by no means compensates for the grating characterization of Kikujiro, who unfortunately dominates his timid companion with his outlandish temper. Takeshi Kitano is an immensely talented individual who succeeds in painting a wonderful, youthful picture of Masao's adventure but fails by giving too much screen time to the overbearing title character.



The buddy flick, but no Raymond Babbitt.

Although middle aged, "Mister," as Kikujiro is known until the end of the film, comes across as a pre-pubescent thug trapped in the body of a pot-bellied, stone-faced forty-year-old. He is as rude as he is immature, and consistently demonstrates this throughout the film by shamelessly insulting all those around him. Though far from capable of dealing with a child, Mister is given the responsibility of ensuring that Masao reaches his destination safely. The outcome is as

catching a ride. Their endeavours rarely prove successful and Mister once again flies into a rage, culminating in the abuse of more unsuspecting by-standers. Mister's rages are far from comedic and often painfully irritating. However, he does manage to come off as a sensitive thug that endures endless humiliations "for the sake of the kid."

Many of the characters the pair encounter along their difficult and dusty

the BOOKSHELF

Lightning on the Sun
Robert Bingham
291 pages

Take your mouse, left click the file menu, select templates and choose "expatriate fiction thriller" from the menu. Enter "Robert Bingham" in the box marked author, "Asher" for protagonist, "Phnom Pehn, Cambodia," for location, "Julie" for woman-of-intrigue and "heroin" for subject. The "finish" button should produce something closely resembling *Lightning on the Sun*.

As the story goes, Asher, a former UNESCO worker living in Phnom Pehn, is penniless and desperate to leave for America. A seemingly comprehensive plan

to obtain a quantity of quality Cambodian heroin, export it, and sell it in America with the help of his ex-girlfriend goes awry.

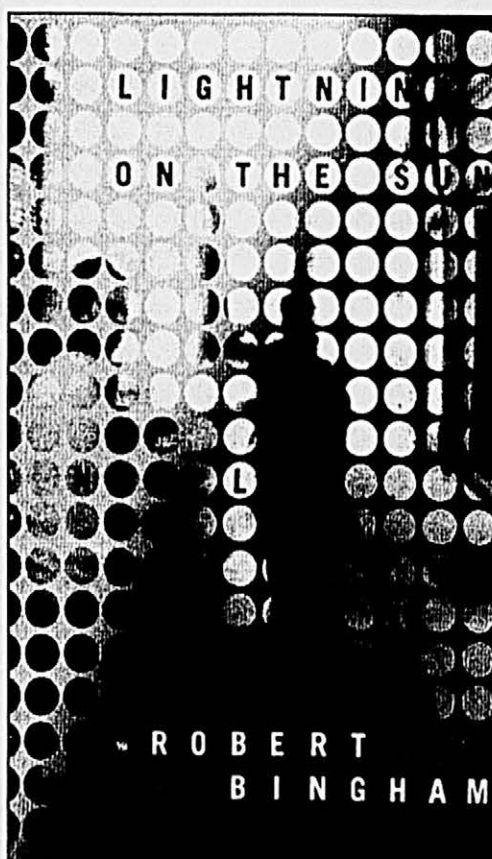
Jumping from LA to Phnom Pehn to a picture-perfect New England prep school, the plot is excruciatingly convenient. There are the road blocks in Cambodia (they're everywhere), the friendly customs officials each time a questionable character travels (no hassles), and the token yellow taxicab chase in New York City is even thrown in for good measure. Think you've already read it?

Detail given to the internal conflict in Cambodia and the expatriate community of journalists and international workers demonstrate Bingham's personal experi-

ence as a journalist in Cambodia. The political references are too vague however to assign the book value as historical fiction. The poignant description of the drug trade and use also suggest the author has an "in" in this domain. Knowing that Bingham died of overdose raises questions similar to themes of other recent literary works, among these Ondaatje's *Anil's Ghost* and Arundhati Roy's *The God of Small Things*.

It is a theme of questioning the role of Western involvement in the developing world, and the often-overlooked psychological impact it has on peacekeepers, journalists and aid workers. In reference to *Lightning*, however, this level of analysis seems unwarranted, and obviously beyond what Bingham had intended.

Though perhaps not deserving the status implied by book jacket critics, relating Bingham's work to Graham Greene or Conrad's *Heart of Darkness*, *Lightning* falls somewhere between the



status of thriller, and what one might classify as literature. It is reminiscent of Jean LeCarré, yet lacks the complexity of plot. The dialogue is amusing, to the point, and full of analogies that can only be described as weird. A personal favourite compares the fall of a love relationship to "a dead cat thrown from an apartment building," assuring all that "the cat had hit the pavement."

Despite the suspenseful prose, the storyline does not consistently induce an overwhelming craving to turn the page. Addiction in this sense seems to be a habit reserved for the characters in the pages. But if you happen to have vivid interest in Cambodia - or heroin for that matter - and can overlook some questionably convenient coincidences, you will relate better than I. I could swear the story has already been written, but it is entertaining and requires little brain power...just click. - Clarisse Kebler Siebert

Punkish Diplomacy

The Delegates discuss how they met, fans, and why their roadies get the girls

By OLIVIA POJAR
Culture Writer

McGill's own punks, Menno Versteeg, Eric Cason, Asch Harwood, Sam Myer and Karim El-Gamal are The Delegates. They played a great show with the River City Rebels, released their first CD and opened for Strung Out all in one weekend...and then, along with dependable roadie Jamie Gilmore, they sat down to talk with *The Daily*.

Daily: You guys describe yourselves as "International Ska-Core." What does that mean?

Menno - International Ska-core is kind of like our slogan.

Eric - It's a title more than anything else, I mean, you can't really classify our music under any one category but I would say "ska-core" is about as close as it gets but we're not just ska-core. It's basically just a title.

M - And we're international 'cause we have the members from all over the place: Cairo, New Hampshire, Vermont, Ottawa, Montreal. And our music is pretty widely influenced...it's a big melting pot of music.

D: So, you would compare your sound to what bands?

M - There's not a lot of bands that can compare...River City Rebels is one.

Asch - Maybe TLC?

E - That's a good one, Asch.

M - Anthrax. Our new direction is kind of like AFI, Strung Out with horns. That seems to be where we're heading.

How did you originally meet and form as a band?

M - What actually happened was Asch. He mail-ordered a Russian bride and they sent Karim instead from Egypt; they got the orders mixed up. So Karim got here and we didn't know what to do with him so we taught him how to drum and we decided to start a punk-rock band.

A - Or it turns out that Karim was looking around and Harris was one of Menno's friends and...

M - I think the fake version is better. That's a pretty stupid story.

You've been together for over a year...

M - Just a year, about a year right now.

How long do you see yourselves staying together as The Delegates?

A - As long as possible.

M - Yeah, things have been going pret-



The Delegates jam at a recent gig.

ty well. I mean we've moved really fast; lots of shows this summer and Warped Tour and the show with Strung Out. Things have been moving really fast. So if we keep going at this rate we want to take things as far as possible.

Strung Out. How was that? That's a pretty big deal, I must say, opening up for them.

E - It really was a great show. The main reason for that show was obviously for exposure, I mean playing for a big audience like that. We just had a great time, hanging out at Barrymore's. We got to see Strung Out, we got to talk to all the bands and I pictured it being a little more intense than it was...We had a little bad luck in our first song but we pulled through and it was fine. It turned out okay, we had a great time.

M - It was a learning experience. We know we can play under bad situations...no one would lend us a fucking bass.

Do you find it hard as anglophone McGill students to get gigs around Montreal?

M - Yeah, we haven't really broken into the Montreal punk scene too much. It's really hard to break into a scene but we've done really well. One thing that we're really proud of is that we've made our own little scene. As you notice at our last show, there's not many bands who can fill the Jailhouse on a Friday night by themselves except for the big Montreal bands like Reset or Subb. But in terms of the bands that aren't signed or not

big, I've never seen another band do it and we have a really strong following from McGill in Montreal. So that's one thing that's really helped us out.

So you find you have good support from the McGill community?

M - Yeah, it's great so far, it can only get better.

I've noticed a large percentage of young ladies at your shows. What would you say is the cause of this phenomenon?

Jamie - Me.

A - Me. Well, it's not Jamie, that's for sure.

E - Define "young ladies." Do you mean 13-year-old girls or college girls? There's a difference there.

Some certain college girls...they're at every

Dave Steinberg



Spiky-haired and ska-core.

show...

M - We have groupies...Hey, we're rock stars, that's part of it.

A - Although, it hasn't gotten any of us laid yet. Let's put it that way.

Most punk bands try to address important issues in their lyrics. Class wars, capitalist tyranny, things like that. As middle class white kids do you even try to address this issue or do you go along the lines of say, Blink 182 and talk about girls and skin diseases.

M - Well, we're trying to write music about things that we care about.

M - I will never be classified as an activist...I don't see punk rock as activism any more.

E - It sucks to be classified in general. Yeah, there are a lot of punk bands out there that have big issues that they sing about but you know, we're not those punk bands. We're our own punk band, we sing about things that are important to us and it comes out in our lyrics in a bunch of different forms but I wouldn't say that there's any particular theme that we try to follow. We write songs about, you know...

Mullets?

M - Sometimes we're silly. We have our songs about boners and songs about mullets and songs about hockey but...

A - About girls and love.

M - Songs about things that piss us off and things like that. There's definitely political content in some of our songs.

Do you find it hard to be an "up and

coming" punk band in a music scene where punk is losing lots of its appeal and bouse or drum and bass are really on the rise?

M - Actually, I think right now punk is getting really trendy and it's not really what it used to be, like punk used to be a dangerous lifestyle. When we were playing in other bands four or five years ago people would just say, "Oh you're in a punk band, that's talentless crap." And now people want to come see our shows and listen to what we have to do and it's just because you've got bands like Blink that have got this mainstream sound that's made punk popular but it's a good thing cause it gets people into punk. Then they find out the better stuff. They get into NOFX, they get into Rancid, and then they'll be listening to Op. Ivy and soon people will be listening to smaller bands like River City Rebels that are really great bands. Bands like Strung Out...now you've got 13 year old girls who buy Britney Spears but they've also got the Strung Out album. I think that's great.

Why should McGill students buy it and why should they go to your shows?

M - Our show is 100% live. Our act is a live act. Even if you're not into punk, you're going to have a good time at our shows 'cause there's lots of energy and there's everything from prize giveaways to just unity and having fun. Lots of drinking and having a good time.

You have your new CD out...

A - *The Incomplete Guide To Fitting In*.

Any closing words?

A - You can buy our CD at HMV and C'Dement.

E - I don't know if we have any upcoming shows in Montreal, as of now, but there definitely will be so look for our flyers and we hope that you'll come out to support us.

M - One thing we'd like to impress upon the readers is just that it's because of their support that we can do anything. We want to be something that they can be proud of.

E - It's not just us, it took the support of all our friends. So far they've spent a lot of money and a lot of time supporting us and we do appreciate it and it's really helped us. Hopefully there'll be far more success in the future.

M - Exactly.

Like the Delegates? Go to www.ernieball.com and vote for them. Like panda bears? Go to www.thedelegates.org. They're linked to www.mcgilldaily.com.

Like punk, eh? We've moved on, so we're giving away all our punky stuff—NOFX treats, posters, CDs and whatnot courtesy of Epitaph Records. Be at Shatner B-03 between 12 and 1 tomorrow with an unchewed ballpoint pen and get a mad cool free gift in exchange.

Film Settles It: Life Sucks

Existential dread with a twinkle in its eye

BY BEN SASSON
The McGill Daily

Everyone knows that life sucks. Every living individual at some point or another is left feeling trapped and anguished. Someone is always getting a raw deal and as long as you're sharing the planet with other people, you're at risk.

Suffice it to say that I'm not alone in my conclusions. In fact, there are some in my illustrious company that have such a fresh and enlightened perspective on the matter that they transform what would be trite and hackneyed in the hands of others and make it into something bordering on revelatory. French director Francois Ozon is one of these people.

In his new film, *Gouttes d'eau sur pierres brûlantes* (or *Water Drops on Hot Rocks* for all you philistine anglophones), Ozon draws on a play by R. W. Fassbinder to craft a film that treads over some decidedly old territory (the romantic triangle) with a sure and inventive foot.

Love and sex, for a large part, have stood at the root of peoples' arguments about the unfairness of life. For Franz (Malik Zidi), the film's protagonist, sex is a dilemma which is indicative of a generally joyless, indifferent life. An untested bourgeois twenty-year-old, Franz experiments, deciding to sleep with Leopold, a relative stranger, on little else than the suspicion that the sex he's been having with his girlfriend Anna might not be that good. Sensitive and naive, he's easily charmed out of his plans for post-high school domesticity by the fifty-year-old Leopold, a handsome and "classy" insurance salesman who picks him up at a bar.

It's in Bernard Giraudeau's portrayal of Leopold that the movie finds its most magnetic and memorable performance and also a focal point around which all the action unfolds. At once simmering with sexuality and unbelievably brittle and cantankerous, Giraudeau seems to propel himself across the screen via an inner tension that could be likened to that of a manic-depressive windup toy.

Installing Franz in his home, Leo quickly shows his true colors as a neurotic passive-aggressive jerk who lives to grouse and give orders, all the while oblivious to his own disagreeable nature. Leo draws us into a claustrophobic, petty world that would be deemed irredeemably grim if not for his perversely charming, well-meaning personality. In the end he's more of a symbol for love's frustrations than a truly antagonistic character.

His apartment, on the other hand, where the entirety of the movie takes place could be described as a character unto itself. From the first scenes, where the camera zooms tightly around him and Franz, Leo's swinging 70's bachelor pad is utilized as a deceptively eye-pleasing place of confinement. Repeatedly we're treated to shots of Franz earnestly working for Leo, cleaning the apartment and performing other menial household tasks. Repeatedly we see long tracking shots of the lovers standing in the apartment's two picture windows, appearing increasingly isolated in their respective window frame/cell as the camera pulls farther away from the building.

Believe it or not, despite the grim subject matter, the film is quite funny. The absurdly incompatible differences between Franz and Leo are played mostly for laughs and the quick cuts and playfully tinkling score undermine much of the melodrama. The film reaches its comedic fever pitch when Franz and his host's respective ex-lovers enter the scene, only to quickly subordinate themselves to Leo's capricious will. A brilliantly staged dance number begs that we do our best to look past the suckiness inherent in Franz's situation and laugh at life's indifference. "You're all like puppets, controlled by Heaven knows what!" Franz bellows in exasperation. "Of course he's right, but these puppets are more entertaining and instructive than anything this side of Sesame Street."

Gouttes d'eau sur pierres brûlantes is currently playing at Ex-Centris and will continue through October 8.



With stills like this, who needs the movie?



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Orchestra evokes the Highlands

By DANIEL ZACKS AND CHRISTINA S. CROUCH
The McGill Daily

Far on Scotland's Craggy Shore: A musical tour of the Scottish Highlands with Paul Stewart (piano), Susan Platts (mezzo-soprano), Olivier Thouin (violin), Yegor Dyachkov (cello) and Louise-Andrée Baril (piano) Thursday, September 21 at Pollack Hall University can be a stressful experience, particularly during the first long weeks, and what better way to relax and blow off some steam than by dozing through two hours of classical music.

There is no better way, of course. And I (Christina) am speaking from experience I spent last Thursday evening enjoying the thoroughly relaxing drone of piano, vocalist, violinist and cellist at Pollack Hall where a series of McGill-CBC concerts are taking place weekly. The theme of the concert I had the fortune of dreaming through was Scotland, and though I had hoped for shirtless Mel Gibsons singing away, I was pleasantly surprised with the caliber (and sexiness) of the musicians. The cellist in particular was very handsome and I am quite certain he made eye-contact with me during a particularly moving passage from a Mendelssohn opus. Of course, I was half-asleep (it was warm and I was tired and I had smoked a joint) so I could have been dreaming. My colleague, Dan, who

attended the concert with me and is slightly more interested in the real arts (rather than that of watching attractive men) informs me that musically, the evening was a great success.

Indeed, while I was swilling back coffee during the post-concert reception (I was really, really tired and it looked so deep midnight black-like the strapping Nubian Princes that I was dreaming about) Dan told me about what I had missed. Apparently mezzo-soprano Susan Platts demonstrated remarkable stage-presence and charisma while working through a number of Scottish songs based on poetry by Robert Burns, Sir Walter Scott and James Hogg. Her voice, moreover, was impressive in its clarity and texturally rich.

Equally impressive, Dan explained while munching a soda-cracker (free at the reception: go for that alone!), was Debussy's intense 'Marche Ecosaise' for four hands. Louise-Andrée Baril and Paul Stewart demonstrated two distinct yet highly complimentary styles and their interpretation of the march was dignified and colourful. The highlight for Dan, however, was Major Piper Cameron Steven's bagpipe interlude and, hinting at his occasionally plebeian tastes, the crowd-pleasing finale of Auld Lang Syne.

Take advantage of these concerts to recharge your batteries, dream about romance, and if you're so inclined, enjoy some superb music.

**Sometimes we feel like a nut,
sometimes we don't
(especially when Kelly's around).**

**To find out more about Kelly and what makes
him tick (and sick), come to culture meetings
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the BOOKSHELF

THE WORLD AND OTHER PLACES
BY JEANETTE WINTERSON
VINTAGE CANADA
228 pp.

The protagonist of one of the stories in Jeanette Winterson's collection *The World and Other Places* is a shut-eyed iconoclast in a bleakly wakeful future. Sleep has been banned; beds are equipped with built-in alarm clocks. The dreams of a few are recorded, edited and stripped of discomfort and controversy, and fed to the populace in controlled doses, through headsets. Sleepers are a secret minority; who meet in dark, clandestine bars filled with beds and share underground magazines like *Snooze*, kept on the top shelf in the magazine rack.

In a way it's tempting to read this as a sort of allegorical plea from Winterson: a novel expression of desperation about television and the erosion of private, literate imagination along the banks of a raging river of banal public fictions. It would be a brilliant inversion of standard metaphors of cultural outrage, which have the masses lulled into an opiate-thick sleep.

But this story, written in an intimate, poetic narrative voice that is very recognizably Winterson's own, certainly holds more than such Orwellian clumsiness. Some of the other stories in the collection have similarly strange premises - a land of diamonds where the wealthy adorn themselves in coal jewelry, a suburban woman who laminates her dead, the disappearance of a room in a dying aristocratic house - but none of them is a simple fable. Some of them are set in more mundane circumstances, in keeping with the book's title. All of them are piercingly intelligent and bear multiple readings. In fact, my greatest challenge in sitting down to write this review was to resist reading them again as I opened the book to consult it.

The stories span her career, and thus resist easy summary. Admirers of Winterson will find in the different stories traces of her vari-

ous books, and the shifts in style and emphasis that characterize them. She is a brilliant writer: her concerns are diverse and they run deep, which her readers know and will find affirmed. She is also a wit, and a dark whimsy is apparent throughout the stories, even when she treats of death and loss. "Death will be this way; a rough passage with people we have never met and a hasty run across the tarmac to the terminal building."

Exquisite as her novels are, parts of this book suggest that Winterson's calling as a writer of fiction is here, in this compact form.

Her dense constellations of images, jump-cut precision, and startling flashes of insight crystallize wonderfully on this scale. There is a feeling throughout the stories of a kind of secretive compression, delivered in hints and whispers, entwining desire and grief. It's perhaps best evoked in "Lives of Saints", where the narrator, whose mysterious and silent lover has disappeared, talks of finding her again: "When I do, all the stories that are folded into this one can be shaken out and let loose, but until then, like the lives of saints, more is contained than can be revealed." —Paul Reeve

JEANETTE WINTERSON

THE
WORLD

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—National Post

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Not Just for the Birds

New exhibit at Redpath Museum shows off antique bird collection

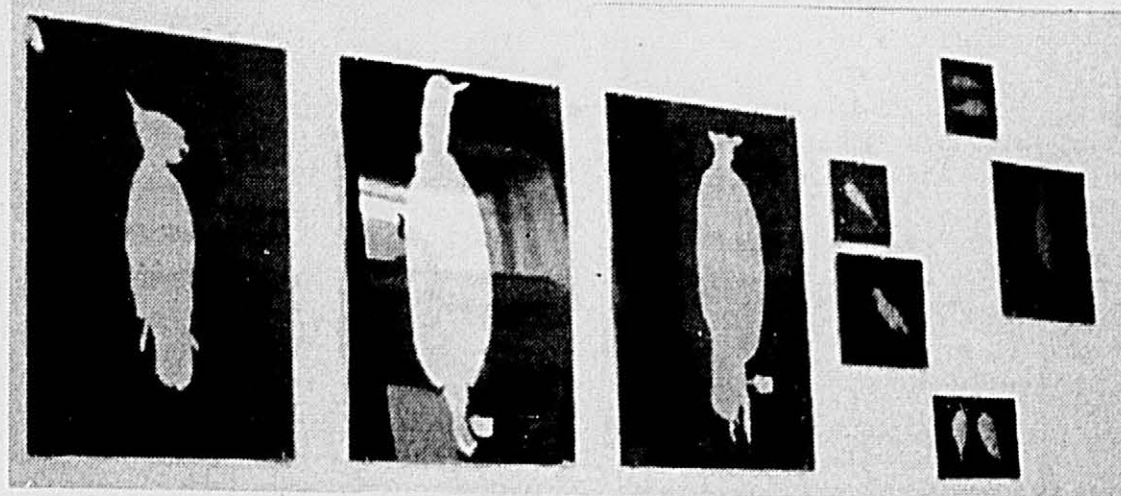
BY CHRISTINA S. CROUCH
The McGill Daily

"And the Raven, never flitting, still is sitting, still is sitting."
-Edgar Allen Poe, "The Raven"

Tucked away into the Redpath Museum is an intriguing exhibit by photographer and artist Loren Williams. The exhibit employs cyanotype-photographs to display a bird collection from a 19th century museum.

Using the Redpath Museum's collection of stuffed birds and old documents, including a woman's will, the artist's work evokes contradicting images of fragility, mortality, and the surreal. The few pieces that have written words incorporated into the images produce a lovely layered effect.

When asked about the inspiration for her work, Williams explained the connection she feels between the scientific and artistic worlds. Both attempt to interpret and analyze different aspects of life-the former is produced through recorded articles and experi-



ments, while the latter is through a creative *tabula rasa*. One cannot help but think of Poe's famous lines in "The Raven" while gazing at the stark blue and light silhouettes of birds. The shapes are nebulous, sometimes easily identifiable as a woodpecker or buzzard, other times resembling the underside of a ship, as seen from the bottom of the ocean.

In addition to the photographs, Williams also has a delightful arrange-

ment of bird eggs nesting in egg-shaped cutouts that she has carved into books. This part of the exhibit was especially amusing and witty, as Williams utilizes books like Mark Twain's *How to Raise Poultry* and other such bird literature.

Williams was at the exhibit's opening on September 22. Although she is originally from British Columbia, she is currently living and working in Montreal. It

was an interesting variation to observe Williams' toddler running around the exhibit, so vivaciously exploring the pictures of the dead birds. Somehow it was very much in tune with the collection itself. *The Bird Room* will be displayed at the Redpath Museum until November 17, 2000, so there's plenty of time to wander in and absorb images of "the foul whose fiery eyes now burned into (the) bosom's core."

These ain't no Hitchcock birds.

On the Range

Les Cowboys Fringants lasso Cabaret

BY PARKER MASON
The McGill Daily

Playing to a sold-out crowd at Cabaret on St. Laurent, Les Cowboys Fringants were at the top of their form on September 22. This seemed to be the consensus of the primarily francophone crowd, as they never hesitated to belt out the lyrics to all their favourite songs.

Each song pleased and energized the crowd more than the previous one. This seemed to be due to the incredible presence of the band's lead singer, Karl Tremblay. Clad in full old-western attire and with an obvious grin on his face, he led his musically gifted Cowboys through incredibly folksy, singable music.

The temptation to accompany the band with stomping feet or clapping hands overcame most of the crowd, and gave the entire building the atmosphere of

an old style barn dance. This was heightened by the band's use of guitars and drums, accordions and violins. It gave Les Cowboys Fringants a sound not unlike upbeat folk music.

The amazing musical talent of each member of the band was quite evident. Tremblay's excellent voice was often given a back seat to his even better skill on the harmonica. In fact, multiple musical skills seem to be one of the foundations upon which Les Cowboys Fringants are based. Guitarist Jean-Francoise Pauze frequently aided with the vocals, while Marie-Annick Lépine showed him up by playing the violin, accordion, and mandolin.

Despite such impressive ability, Les Cowboys Fringants never relied on it. Their role of entertainer, rather than just musicians was reinforced frequently throughout the show. Part of this was in the frequent banter between Tremblay, bassist Jérôme Dupras and the audience. Demanding

what song they play next, and inquiring about how the audience was enjoying the show all were all part of the act. The semi-elaborate costuming of the band also added to the entertainment. Each was dressed similarly to Tremblay, with western style clothing. This get-up could not have been complete without a few members of the band wearing the types of hats from whence their name came. Tremblay seemed to favour the ten-gallon variety.

If there was anything that took away from quality of the show, it had to be the lighting effects. This was no fault of the band, and should not even be pointed out except that it is a recurring problem at Cabaret. It seems that their light man enjoys flashing the stage lights on and off as quickly as he can. This may be beneficial when it is in time with a particularly fast song, but when done during slower melodies and between songs, it becomes flagrantly inappropriate.

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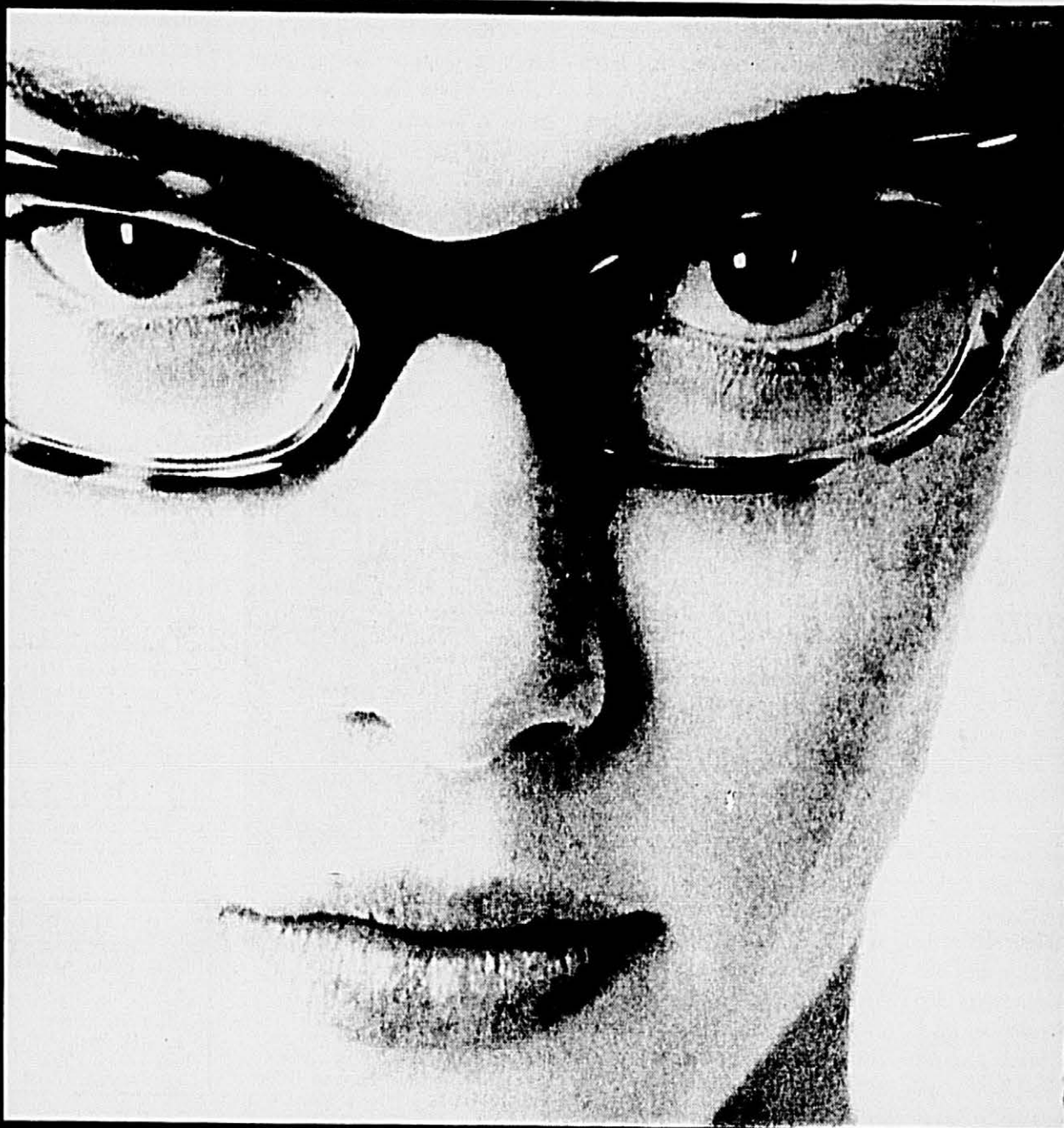
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